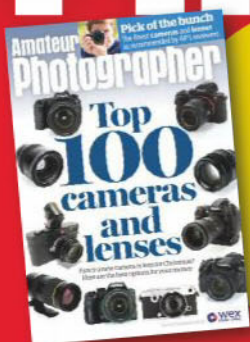


Saturday 18 November 2017

Amateur Photographer



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16-page
Christmas
gift guide
inside

Top 100 cameras & lenses

50 great cameras,
50 awesome lenses,
but which should be
on **your** Xmas list?



Unseen Marilyn

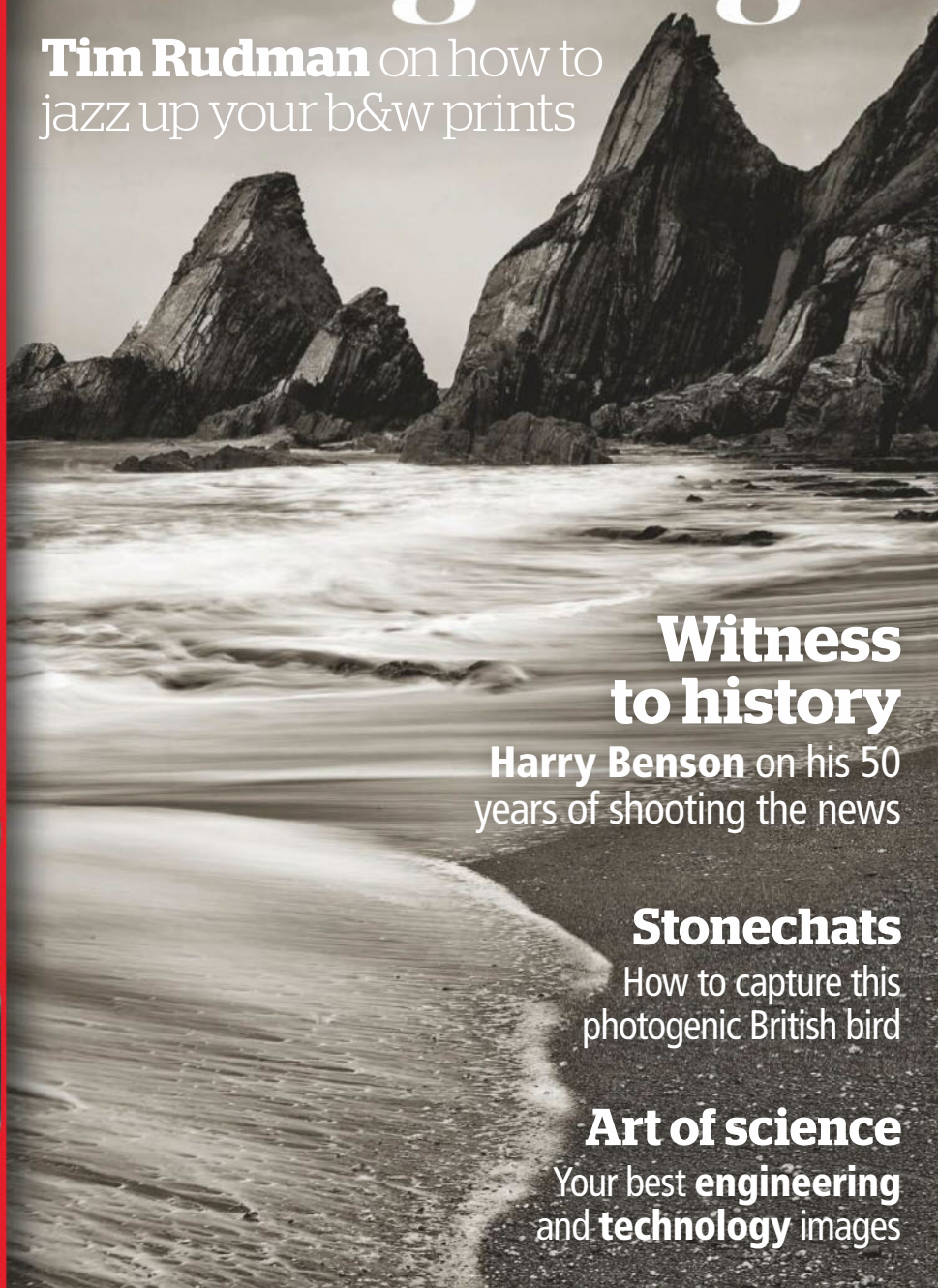
How a **valuable** archive of rare images were saved and restored

EXPERT GUIDE TO

Passionate about photography since 1884

Darkroom toning magic

Tim Rudman on how to
jazz up your b&w prints



Witness to history

Harry Benson on his 50
years of shooting the news

Stonechats

How to capture this
photogenic British bird

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Your best **engineering**
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100

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"Spectacular 4K video and stills with one camera. That meant I could carry more food, for a better chance of survival."

Yasunaga Ogita

Polar Explorer



LUMIX GH5

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Discover the Polar adventure of Yasunaga Ogita and Lumix GH5 at Panasonic.co.uk/gh5



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Unless you really have been living like a mountain ascetic for the last few years, you'll know we are in the middle of a film-photography revival.

And as you'd expect from this analogue renaissance, darkroom printing and toning skills are enjoying a new lease of life. For some analogue experts, like Dr Tim Rudman, the skills never went away, which is why we've

asked him to write a major two-part guide to getting dramatic darkroom toning. It all kicks off on page 16. The other massive highlight of this issue is our pre-Xmas guide to the best cameras and lenses on the market – we strongly recommend showing it to Santa. On the subject of the fast-approaching festivities don't forget to check out our special Christmas subscription offer at bit.ly/apmagsubscribe.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© ALISTAIR NICOLSON

Amanita muscaria by Alistair Nicolson

Sony Alpha 7 II, Sony FE 90mm f/2.8 Macro, 1/5 sec at f/4, ISO 100

This autumnal macro shot was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Alistair Nicolson in Bourne Woods, Lincolnshire. He tells us, 'I have been looking for a photogenic *Amanita muscaria* mushroom for

about two years and I finally came across this specimen amongst the leaves. I wanted to achieve a shallow depth of field, while keeping the mushroom fully in focus. So I shot this with the aid of a focus rail and used focus-stacking software to achieve the final result.'



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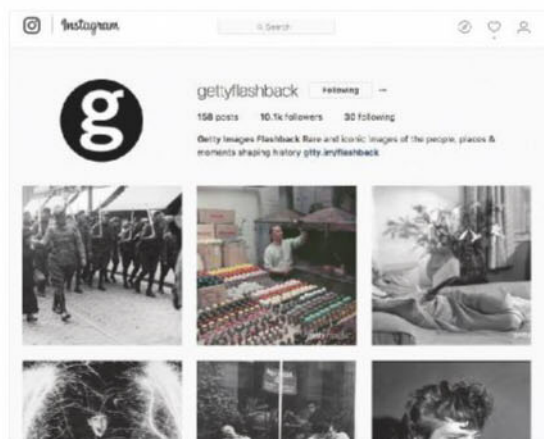
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 65.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 65.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Rare Getty photos shared on Instagram

Getty Images has created an Instagram account to share some of its 80,000,000-strong archive. Images of Albert Einstein, JFK and The Beatles have all been chronicled in the feed so far, alongside photos from the launch of the Space Shuttle Challenger. New images are uploaded daily at [instagram.com/gettyflashback](https://www.instagram.com/gettyflashback).

Anniversary bags from Tenba

Tenba has added two new camera bags to its line-up to celebrate its 40th anniversary. Special edition versions of the DNA 8 and DNA 15 Slim messenger bags have been announced for mirrorless and DSLR cameras, with key features including weather protection and upgraded magnetic clips. Prices start from £80.

Special edition Benro iFoto travel tripods

Two versions of the new iFoto tripod are available – a super-lightweight carbon-fibre model, and an aluminium model. Both are capable of supporting loads up to 8kg. The tripods also feature a detachable leg which you can use as a monopod when combined with the central column. Prices start at £130.



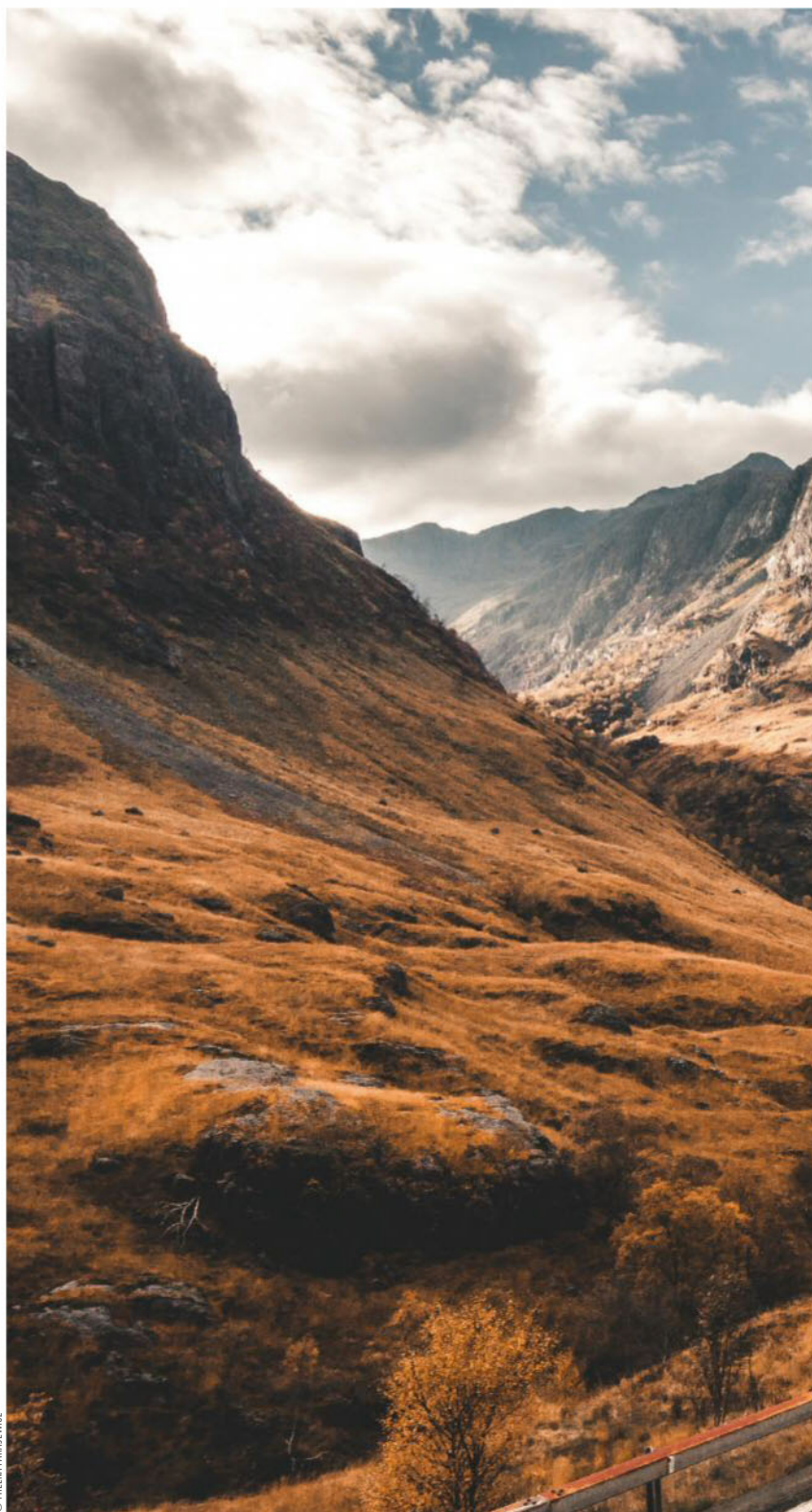
BenQ launches new 27in 4K monitor

Aimed at photographers, the SW271 is a new 27in 4K UHD monitor. For colour accuracy, AQCOLOR technology uses hardware calibration, as well as BenQ software, to ensure the monitor meets the same strict standards as those used in Hollywood. Other features include an inbuilt SD card reader. The monitor retails for £1,058.



Hasselblad updates XCD lens roadmap

Hasselblad has announced further additions to the lens line-up for the X1D-50c. A 135mm and 80mm will bring the total available up to nine. The XCD 135mm f/2.8 lens comes with a 1.7x converter, meanwhile the 80mm is set to have the widest aperture of any XCD lens, but full details are yet to be released.



© PHILIPPA FARRER

BIG picture

The Geological Society of London has announced the winners of its photography competition

TWELVE photographs have been chosen for the Earth Science Week photography competition. They will feature in a 2018 calendar produced by The Geological Society of London. Chosen from more than 130 entries, this was the winning image, entitled



'Three Sisters of Glencoe in autumn', taken by Milena Farajewicz. The theme of this year's competition was 'Our Restless Earth' and aimed to show the dynamic geological processes that have shaped the UK and Ireland over its tectonic history, from ancient volcanic activity to ice age glaciers. Glencoe in Scotland features the remains of an ancient supervolcano that erupted some 420 million years ago.

Words & numbers

A camera is a
save button for
the mind's eye

Roger Kingston US-based photographer

1.2
trillion

Number of photos predicted
to be taken in the year 2017

SOURCE: WWW.MINDUO.COM

The Reflex – modern engineering in a classic analogue-style body



Cash back deals for Micro Four Thirds models

BOTH Panasonic and Olympus have announced new cash back offers for winter. Panasonic is offering up to £100 for those purchasing G-series mirrorless models, a range of different lenses and compact cameras including the LX100 and the FZ2000.

Meanwhile, Olympus is offering £200 cash back on its flagship OM-D E-M1 Mark II model, as well as up to £85 on a range of six lenses and the OM-D E-M5 Mark II.

As the two manufacturers use the same lens mount, you can use lenses from either brand no matter which camera you own. Full details on the deals can be found at either panasonic.co.uk/promotions or bonus.olympus.eu.

Reflex reimagines the classic 35mm SLR

CREATED by a team of photographers, designers and technologists, the Reflex SLR is the first update on the manual SLR camera system in more than a quarter of a century.

Designed to combine modern mechanical and electrical engineering with the classic design and function of an analogue camera, the Reflex I boasts a number of firsts for manual SLR cameras – the I-Plate, I-Back and Reflex App. The I-Plate is an interchangeable lens-mount plate, which enables adaptation of most manual legacy glass, including Nikon F mount, Canon FD mount, Olympus OM mount, and Pentax PK mount lenses.

The I-Back is a daylight interchangeable back, which allows for easy film loading and having a choice of multiple film backs ready and loaded at all times.

Finally, the Reflex app allows you to connect the SLR to your smartphone. The app will record the camera settings for each shot automatically, allowing users to revert back to preferred settings for later shots. It will also send a push notification to your phone, prompting

you to make a digital note of the photo just taken.

The camera is aimed at all levels of photographers, from those wanting to experiment with film for the first time, all the way to seasoned analogue photographers.

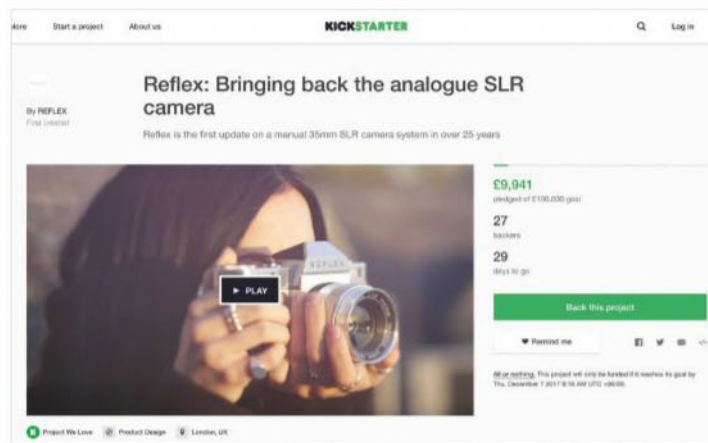
Reflex has been developed by the same team responsible for 'If You Leave', a popular photography-based blog and social community set up in 2009. It is headed up by CEO and founder, Laurence Von Thomas.

Funding for the camera is being raised through Kickstarter, which is

due to run until 7 December.

Early backers can pre-order the Reflex I for £350, with the price rising to £399 at a later date. Those ordering through Kickstarter can expect to receive the cameras in August next year, after which the camera should go on sale to the general public.

The Reflex I is the first product in the system, but a range of accompanying accessories are set to follow. For more information, and to find out how you can back the project, visit <http://kck.st/2hOqpAD>.



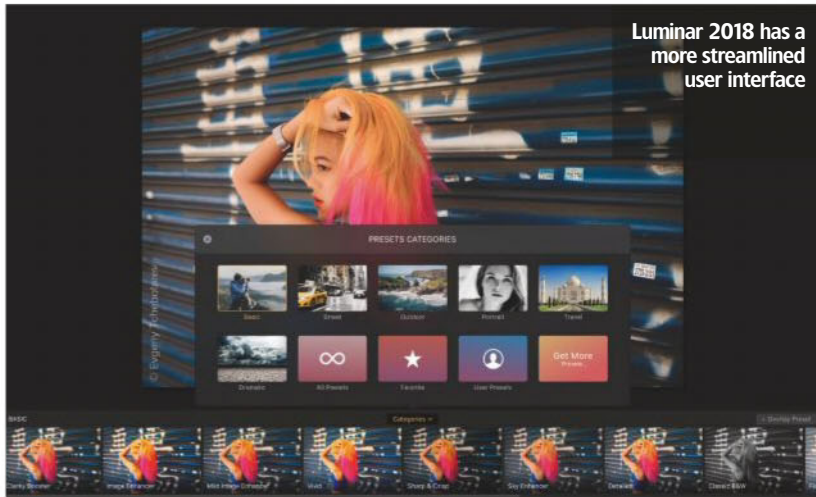
Funding for the camera is being raised through Kickstarter



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Luminar 2018 has a more streamlined user interface

Luminar 2018 software challenges Lightroom

SOFTWARE developer MacPhun has announced the latest version of its Luminar image-editing software. Designed to be a direct competitor to Adobe Lightroom, the new version promises major speed boosts. Luminar will be available for both Mac and Windows platforms, and next year MacPhun will be changing its name to Skylum to reflect this.

Key features include new filters powered by artificial intelligence, a dedicated raw develop module and major speed improvements.

The software has a new streamlined user interface to speed up working with presets, filters and masks. Options such as layers, masks and blending modes, along with complex repairs and photo composites are also available for those who like to do extensive photo-editing work.

CEO of MacPhun, Alex Tsepko, says, 'We've taken the time to listen to photographers, and what they want is performance and quality. The less time photographers have to spend in front of computers, the more time they have

for taking pictures.'

A new raw engine has been developed to handle camera proprietary files faster. It also includes Lens Correction features that can compensate for vignetting, distortion and chromatic aberrations. It is available to pre-order at a reduced price of £53 until 16 November, after which it will cost £64. Unlike Adobe Lightroom, a subscription to the software is not necessary. Look out for it in our Lightroom alternative software round-up in the 16 December issue.

Rise of smartphones blamed for closure

THE closure of Nikon Imaging (China) Co Ltd (NIC), a subsidiary of the camera company based in Wuxi City, Jiangsu, China has been announced. The factory, which employed around 2,500 workers, had been in operation since 2002. Its primary function was to produce compact cameras – the declining market for which is being blamed for the closure. It will come as no surprise to many that the compact camera market is suffering at the hands of ever-better mobile phone cameras.

In a statement, Nikon Japan said, 'In recent years, due to the rise of

Demand for compact cameras has cooled



smartphones, the compact digital camera market has been shrinking rapidly, leading to a significant decrease in operating rate at NIC.'

Expenses related to the closure of the factory are expected to be around ¥7billion (approximately £47m).

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Panasonic Lumix G9

Panasonic's latest addition to its G series has arrived and it looks very capable indeed. **Michael Topham** takes a closer look

AFTER a few months of not knowing what direction Panasonic might take with its G series, the manufacturer has dropped a bombshell by launching one of its most intriguing mirrorless cameras to date. The release of the Lumix G9 comes at the end of a year in which Panasonic launched the Lumix GH5, a camera that's proven to be a big hit among videographers with its broadcast-standard video capabilities. However, the G9 arrives as a camera primarily designed to satisfy the demands of serious stills photographers. As such, it becomes Panasonic's flagship photo camera and advances in a number of ways to the enthusiast-friendly Lumix G7 and year-old Lumix G80 – both of which we're told will remain in production.

Features

Panasonic has made a bold claim in saying the G9 produces the highest ever picture quality from a Lumix G camera, despite it being built around the same 20.3MP Live MOS sensor as used in the Lumix GH5. To achieve this the processing algorithms have been refined to maximise resolution and deliver a 25% improvement in dynamic range. Panasonic has also looked at improving the reproduction of colour and the level of detail at middle to high ISO settings following feedback from its GH5 customers. On the subject of sensitivity, the camera has a standard sensitivity range of ISO 200–25,600, which can be expanded to ISO 100.

One of the key features is its ability to compensate for handshake more effectively thanks to a new Dual IS II 5-axis image stabiliser, which now offers 6.5 stops of compensation. It's this IS system that also enables the G9 to offer a new 80MP high-resolution mode that shifts the sensor precisely between eight shots

to create a single image with much finer detail. This mode can be used in raw and JPEG formats, however it's solely intended for stationary subjects as there's a short delay between frames where any movement is likely to be rendered blurred.

The implementation of a new Venus image processor also sees it reach new heights in terms of speed. Autofocus uses Panasonic's usual combination of contrast detection and Depth From Defocus (DFD) technology, with the G9 acquiring focus as fast as 0.04sec – an improvement on the GH5's 0.05sec acquisition speed. In AF-S mode it

can shoot at 12fps for as many as 60 frames in raw or at 60fps for 50 frames in raw using its electronic shutter. In AF-C mode the continuous shooting speed drops to 9fps using the mechanical shutter and 20fps using the electronic shutter. The maximum shutter speed the mechanical shutter permits is 1/8000sec; but with the electronic shutter enabled, users have the option to shoot silently and up to as fast as 1/32,000sec.

The G9's 225-area AF covers an extensive portion of the frame, with the AF working range (–4EV to 18EV) suggesting it should focus well

Pricing

The G9 will be made available with the Leica DG Vario-Elmarit 12–60mm f/2.8–4 ASPH OIS for £2,019.99. The body only price is £1,499.99.

Night mode

When shooting night scenes this mode turns the display red to suppress stimulation of eyes that are accustomed to the dark.

Screen

The G9's 3in, 1,040k-dot vari-angle screen is different from the 3.2in 1.62m-dot vari-angle screen on the GH5.

Interfaces

The G9 has USB 3.0 Micro-B and HDMI TypeA interfaces at the side. The camera supports USB charging on the go.

At a glance

- £1,499 body only
- 20.3MP Micro Four Thirds Live MOS sensor
- 60fps continuous shooting (electronic shutter)
- 3,680k dot EVF with 0.83x magnification
- ISO 200–25,600, ISO 100–25,600 expanded
- 6.5-stop 5-axis in-body image stabilisation
- 4K video recording

A sizeable LCD panel graces the top-plate of the G9, much like those found on many advanced DSLRs



in low light. There are three new AF modes too. AF-point scope enlarges the subject temporarily to confirm the focus position, while focus switching specifies the AF area position on the setting screen. There's also loop movement that is designed to allow the AF point to be moved from one edge of the frame to the other easily. In addition, there are four AF case settings, all of which can be fine-tuned to adjust AF directionality depending on the shooting scene.

The EVF at the rear promises a sensational viewing experience with its 0.83x magnification and impressive 3,680k-dot resolution. The display speed can be set to 60fps or 120fps and it has a refresh rate of less than 0.005sec when set to the latter. The magnification of the EVF is also switchable to 0.77x or 0.7x, making it slightly easier to view the corners of the frame for wearers of glasses.

As standard for Panasonic, the G9 features an impressive video spec. It can record 4K video (3840x2160) at up to 60fps, with a bit-rate of 150Mbps and 4:2:0 8-bit colour output. Full HD movies can also be recorded up to 60fps. Panasonic's 6K Photo and 4K Photo offshoot modes are present too, allowing users to easily extract 8MP stills

from 4K footage at 60fps or 18MP stills from 6K at 30fps. Panasonic's new power-saving LVF shooting mode promises up to 890 shots per charge from the same DMW-BLF19E battery as used in the Lumix GH5. The dual-card slots are both UHS-II compatible to handle the high data rates and there's Bluetooth and Wi-Fi connectivity to transmit images wirelessly to mobile devices.

Body and design

The G9's body and design is quite a step up from the Lumix G7 and G80. It's a camera that promotes a high-end feel with its strong magnesium-alloy chassis and introduces some nice touches such as an on/off switch that encircles a slanted shutter button, a sizeable top-plate LCD panel, and three separate dials to control shutter speed, aperture and ISO. A flash of red between the mode dial and drive mode is a subtle cue to its premium status in the Lumix range and it's great to see it embrace the AF-area selection joystick from the GH5. Built to a splash/dustproof standard and freezeproof to -10°C, the G9 also provides a useful new Fn lever at the front that can be set up to customise the camera for different shooting scenarios.

First impressions

With the Lumix G9, Panasonic has developed its most advanced camera for stills photographers. I walked away from our brief hands-on session very impressed, as it appears to be well capable of doing what many serious amateurs, and enthusiasts, want – capturing fast action, sport and wildlife shots as easily, and as well as, motionless, static subjects. I found the AF joystick a bit of a reach for my thumb and the movie-rec button felt like it's positioned a little too far back, but only real-world testing will uncover whether these are actual concerns or not. It feels a touch heavier than its size suggests and the button layout and overall design feels considerably more refined than previous G-series models aimed at a similar audience. It's not short of competition, so we are looking forward to finding out how it compares to the likes of the Fujifilm X-T2 and Olympus OM-D E-M1 Mark II when our review sample arrives.

Fast tele prime complements G9

At the same time as announcing its new flagship stills camera, Panasonic has announced a new telephoto prime in the shape of the Leica DG Elmarit 200mm f/2.8 Power OIS. This fast and relatively compact optic for Micro Four Thirds is equivalent to 400mm and will be fully compatible with the company's 1.4x and 2x teleconverters.

The great news for sports and wildlife photographers to whom this lens is most likely to appeal, is that Panasonic will be supplying a 1.4x converter with every lens sold, giving the lens an impressive 560mm equivalent reach straight out of the box. As for its construction, the lens

promises stunning image quality with a complex arrangement of 15 elements in 13 groups, with a 9-bladed diaphragm delivering attractive bokeh. The lens will be 5-axis Dual IS 2 compatible, uses Nano surface coatings to minimise flare and there's a button on the side of the barrel that can be used as an Fn button, instant focus button or to recall a registered focus position.

Those who'd like to mount the lens to a tripod or monopod will appreciate its permanently attached tripod collar. The lens is due to go on sale in the first week of December priced at £2,699.99. The 2x converter price is yet to be confirmed.



The 200mm f/2.8 alongside the 1.4x and 2x tele converters

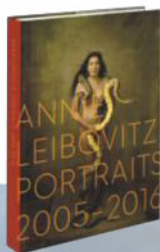
Free battery grip with G9 purchases

To tie-in with the launch of the Lumix G9, Panasonic has also announced a new battery grip (DMW-BGG9) for the camera. This optional accessory accepts one additional DMW-BLF19E battery, which is also used in the Lumix GH5. As well as doubling the shooting stamina, the grip mimics many of the G9's key controls, including the AF selector, to offer a more intuitive shooting experience in the portrait orientation. The grip is built to the same splash-, dust- and freeze-proof construction as the camera, and anyone who pre-orders the Panasonic Lumix G9 between 8 November and 24 December will be entitled to a free battery grip. The price for the battery grip once the promotion ends will be £309.99.

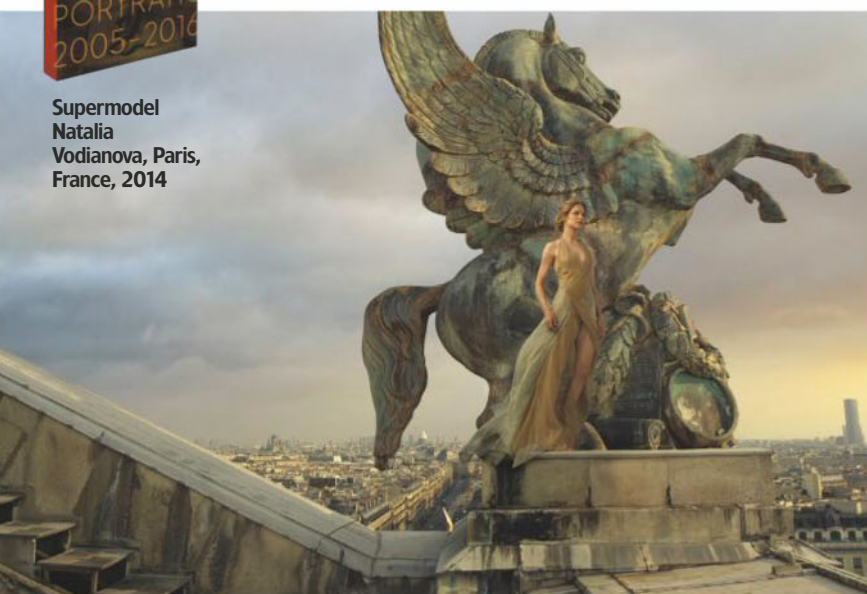
Bookshelf

Annie Leibovitz: Portraits 2005-2016

by Alexandra Fuller and Annie Leibovitz



Supermodel
Natalia
Vodianova, Paris,
France, 2014



© ANNIE LEIBOVITZ

This big book of portraits contains 316 large-format pages, as befits one of the biggest personalities in photography – Annie Leibovitz. Having started her five-decade career in the 1970s as a widely acclaimed photographer at *Rolling Stone*, Leibovitz has gone on to shoot the great, the good and the not-so-good in the world of music, movies, politics and business. This coffee-table-busting tome contains some of the finest examples of the past 12 years. There are certainly plenty of the big-budget set-piece shots for which Leibovitz is famous/infamous: notable examples include

Jack Nicholson posing like a gumshoe in LA at night, and an elaborately lit shot of George Clooney surrounded by lots of women in their undies.

Playing it straight

Ironically, it's the more intimate and straightforward portraits that have the most enduring appeal – which is ironic, as presumably they were a lot simpler and cheaper to put together. Great examples include singer/songwriter Patti Smith in the studio, actress Scarlett Johansson looking endearingly vulnerable in a classroom (a wonderful two fingers to the Taliban). The inclusion of Burmese leader Aung San Suu Kyi and an innocuous-looking family shot featuring American film producer Harvey Weinstein also reminds us how fickle glory and reputation can be.

Leibovitz is one of a kind, and her subjects sometimes get lost amid her more self-indulgent productions, but the masterful lighting, framing and visual fireworks on show here remind us why she is such a legend.

Geoff Harris ★★★★★

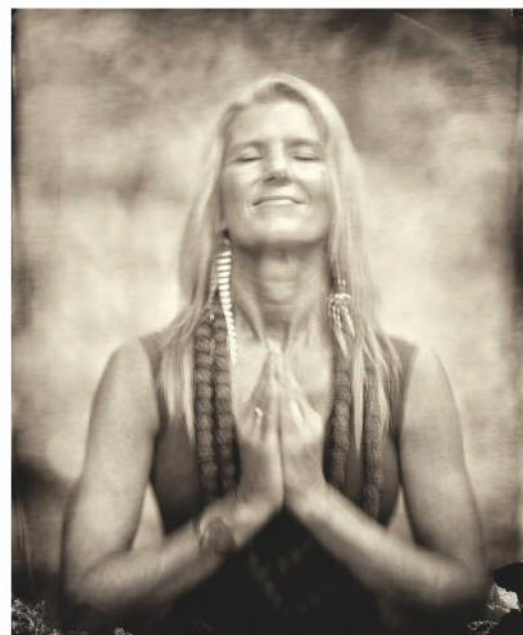


Singer/songwriter Bruce Springsteen, as shot by Leibovitz for *Vanity Fair* magazine

Phaidon, £69.95, 316 pages, hardback, ISBN 978-0-71487-513-2

Also out now

The latest and best books from the world of photography



© FRANCESCO MASTALIA

Yoga: The Secret of Life

by Francesco Mastalia, powerHouse Books, £50, 224 pages, hardback, ISBN 978-1-57687-856-9



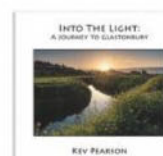
YOGA HAS gone from being something hippies and wannabe mystics did in the '60s to being as mainstream as badminton, so it's easy to forget its profound spiritual roots. This entrancing photo essay focuses on yogis from the

West as well as India, and the portraits are varied and thoughtful, as are the essays – it's not just lots of buff types doing headstands in the woods. Italian photographer Francesco Mastalia used the historic wet-collodion process for the portraits, and it gives a wonderfully timeless feel as well as gorgeous background blur. His dedication and skill reflect that of the featured yogis.

Geoff Harris ★★★★★

Into the Light: A Journey To Glastonbury

by Kev Pearson, www.kevpearson.com, £25.99, 50 pages, softback, ISBN 978-1-38995-458-0



KEV PEARSON is a Glastonbury-based landscape photographer who focuses on local beauty spots, such as the Tor, as well as the irresistible Somerset countryside.

This slim volume shows what a creative and hard-working photographer he is, and also includes images from as far afield as Iceland. He skilfully captures the beauty and mystery of Avalon and is definitely a landscape photographer to watch.

Geoff Harris ★★★★★



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Viewpoint James Paterson

Adobe has recently announced its subscription-only plans for Lightroom, but many will be paying for features they don't need. So why doesn't Adobe offer more flexible plans?

Adobe's announcement last month about its latest Lightroom products have caused quite a stir, but amid all the excitement about the rather brilliant new Lightroom CC app with its cloud-centric, edit-anywhere focus, two jarring pieces of news stood out. The first was the renaming of the Lightroom desktop app as Lightroom Classic. It's an unfortunate choice of words, isn't it? 'Classic' denotes something old, beloved and quite possibly obsolete, like a vintage car. Are we to expect Lightroom Classic will eventually go the way of the Morris Marina? Perhaps I'm reading too much into it – after all, it's just a name.

Subscription only

The second announcement will have far greater implications for many users. Lightroom 6 will no longer be supported – from 2018 there will be no more updates or bug fixes, even though Adobe has previously confirmed its commitment to perpetual licences. Say farewell to the last one-off Lightroom purchase option, as the only alternative for Lightroom users is to pay for one of Adobe's monthly Lightroom/Photoshop Photography plans.

Despite the occasional kicking it gives its customers, I'm a big fan of Adobe. The company's software has been a huge part of my photographic journey and I dread to think how far past the 10,000-hour mark I've gone. So at £9.98 a month for Photoshop CC, Lightroom CC/Classic, plus the Adobe mobile apps, to me Adobe's Photography Plan represents terrific value for money. But then I use Photoshop and Lightroom daily for photo editing, 3D work, video and design.

As such, I get my money's worth. But – judging by the response – many casual users simply do not need or care about all these features. Faced with the prospect of monthly payments for things they don't need, some might opt with their feet instead. After all, there are other options



Many casual users simply do not need, or even care about, many of the new features

out there. Capture One Pro offers a complete raw workflow, and rumours of an Affinity Photo digital manager have left many photographers quietly excited about the prospect of a quality cut-price Lightroom competitor.

It's not like we haven't seen this coming, as Adobe has been transitioning towards a subscription-only model since 2013. But if subscription is the only way, why not offer more flexible plans? How about a monthly Lightroom Classic subscription, at half the price of the Photography plan?

Tellingly, there is one Lightroom-only plan on offer. It's for the new Lightroom CC app with one terabyte of cloud storage at £9.98 a month – which is tempting if you're prepared to buy into the whole cloud-storage workflow thing. But what about the regular Lightroom users? You know, those of us who've spent years honing our Lightroom skills, lovingly crafting a photo library that runs into several terabytes with the desktop app that has now been so patronisingly renamed and narrowly priced. Is that name change simply a classic case of misguided rebranding, or does it speak volumes about the way Adobe values its future customers over present ones?

James Paterson is an award-winning photographer, journalist and Photoshop artist who works across a range of photographic genres, from landscapes to underwater. For more details visit www.patersonphotos.com

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 65 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 21 November



Top 50 accessories

The best photographic accessories and gadgets as chosen by the AP team



Silent city

Los Angeles as seen through the eyes of photographer Christopher Thomas

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Get to grips with buying and using a tripod with our expert tips

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LETTER OF THE WEEK

© MATT COOPER/LANDSCAPE PHOTOGRAPHER OF THE YEAR AWARDS



The River Thames turns... Matt Cooper's drone image

Give the tog a drone?

Regarding the picture by Matt Cooper that was highly commended in the Landscape Photographer of the Year, published in the 4 November issue of AP (page 14). I appreciate the use of drones is a complex and controversial subject but this image highlights a specific issue. It was taken in Greater London, and early in the morning, so Matt may well have been able to take this image and still complied with the Civil Aviation Authority rules regarding the proximity of people, buildings and roads. The area below the drone is usually crowded with tourists and the busy A2 runs close to where Matt must have been standing. But however much care he took, he overlooked the fact that he was within 5km of the City of London Airport, the runway hidden by the buildings in the top right-hand corner of the image.

Greater London offers a vast number of opportunities to take stunning images from a drone, but it is a complex and fast-moving environment. However diligent and experienced a drone operator might be, there are simply too many variables for a drone to be operated safely in this environment without exhaustive safeguards having been put in place. My concern is that if drone images of Greater London are included in competitions it will encourage other photographers to follow suit. People will be tempted to take ever greater risks in the hope that they get a winning image without getting caught out. If AP had a policy of not publishing amateur drone images of Greater London it would send a very clear message.

Nick Kemp, Kent

As you say, this is an evolving area of the law, but if Matt wasn't breaking any rules, and his image did well in one of the UK's biggest competitions, we feel it would be remiss not to include him along with his peers. What do other readers think about drone photography? Niche pursuit or something you are itching to try? – **Nigel Atherton, editor**

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AP's expert Martin Evening

Evening's standard

As someone who has soldiered on with Photoshop Elements 8 for years I never cease to be amazed by the post-production skills of AP's Martin Evening. Time after time he analyses readers' images, then turns them into near masterpieces so far removed from the original it's occasionally hard to believe they're the same picture.

Martin is proof positive of the necessity of skilled post processing. Those who insist we get it right in camera could learn a lot from him. If a picture can be rescued from the rubbish bin and be hugely improved via photo editing software then why not? Particularly when it's someone as skilled as Martin at the controls. We tend to give photographers a lot of credit for their camera skills. Isn't it about time we also tipped our hats to photo-editing geniuses such as Martin Evening for their unique abilities! Thanks for a superb mag.

C Davies, Northumberland

We are lucky to have Martin as a regular scribe, as he also pens official tomes on Photoshop and Lightroom for Adobe, yet he always writes from the perspective of a working photographer – **Geoff Harris, deputy editor**

What a mix

I'm a regular reader and wanted to bring other readers' attention to a new Adobe app that is free of charge at the moment called Photoshop Mix. It is really quite useful as it allows the use of layers and has a handy bunch of tools, including a magic lasso – this can be used effectively on mobile devices too. It has many creative uses, perhaps focus stacking and bracketed exposure shots – although I have yet to try. **Chris Waters, Bath**

What the L?

Received wisdom tells us that investing in glass is the best option when attempting to improve the quality of one's photography.

Olympus has its 'Pro' range, Canon has its 'L' series and most other manufacturers I think offer some version of a lens that's marketed as a step above the consumer market.

My question revolves around whether the quality of the actual lens is significantly better to warrant the title or if other differences such as weather sealing or a sturdier construction come into play.

As an amateur I try to look after my equipment as best I can so, for the most part, the 'pro' attributes mentioned above and others such as the option to shoot at very wide apertures, is of little benefit to me.

If the glass is primarily where the benefits are to be gained I could see some reasoning in the extra expense, so some clarification and advice would be of enormous help before I spend my hard-earned pennies.

David Richards, Shropshire

You do get what you pay for in life, and it's generally true that a maker's highest-end lenses deliver the best optical performance, as our lab tests reveal. It's also horses for courses though, and you don't need a five-grand lens if a cheaper version – including those from well-regarded third parties such as Tamron, Tokina or Sigma – satisfies your particular needs. We realise that currency changes have increased lens prices, so we endeavour to include a wide range of price points in our lens round-ups and will always flag up bargains – **Geoff Harris, deputy editor**



Higher-end lenses, such as this one in the Canon L Series, generally deliver better optical performance

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KIT LIST

Toners ▶

Most are readymade products. Some are a single solution that may need diluting, whilst others consist of two or more concentrates to be diluted and used either in sequence or mixed together immediately before use.



Trays ▶

Use separate trays for each chemical stage as contamination can easily ruin your prints – especially fibre-based (FB) prints. A separate water-bath is useful to slow steps down for finer control.



Tongs or nitrile gloves ▶

These keep chemicals off your skin, and fingerprints off your prints. Use soft-tip tongs, as hard tips can damage the softened emulsions. Rinse clean tongs and gloves between stages, and handle prints by their borders.





'Old forest'. Gold and selenium toned amidol – lith two-bath print. The mix of rich browns and cold blues partner well to bring out textures and add depth



Tim Rudman

Tim Rudman works exclusively with film and darkroom printing processes. He has taught printing workshops around the world and his books include *The Master Photographer's Toning Book*. His latest book is *Iceland, An Uneasy Calm* and the accompanying exhibition is touring the UK. See www.timrudman.com.

Get terrific tones

Darkroom toning is one of the core skills of film photography. World-famous printing expert **Tim Rudman** reminds us how to get beautifully toned prints

Toning has much to offer the film photographer who wants outstanding prints. Longer-lasting prints and deeper, more luminous tones are worthy goals, but the optional introduction of false colour alters perceptions of reality – enabling a more personal interpretation by the viewer. It also boosts mood and atmosphere on the finished results. Using colour contrast can also enhance tonal separation and aerial perspective.

Over the next few pages we consider selenium, gold and sepia toners, while in a future issue we will take a look at the more colourful copper and iron blue toners.

ALL PICTURES © T. M. RUDMAN

Measuring beakers/graduates ▶

Don't use your kitchen graduates for chemicals and don't try to use large-volume graduates for small volumes of chemical concentrates, keep two or three appropriate sizes.



Timer and notepad ▶

A timer is really valuable for predictable and repeatable results. As is a notepad and pencil. Number your prints and keep notes of times. Use a waterproof run-free marker pen on the reverse of resin coated (RC) prints.



Running water ▶

Although it is possible to do many toning processes without it, the availability of running water is a huge bonus, as is a short tap hose to rinse prints off fast and to avoid staining from any spillages.



Selenium toning

Readily available and easy to use, selenium toner is a single solution for dilution with water. As it smells of ammonia good ventilation is advised. Label the diluted solutions for reuse until they are exhausted. Often the only toner used by the black & white masters of the past, selenium typically was diluted 1:20 as a 2-minute final processing stage to increase print Dmax (the maximum depth of black yielded by a paper). This added luminosity and depth to a print and also imparted some archival protection without significant colour shifts on their coldtone papers. Today it is also used for its colour shifting properties, mostly with warmtone papers and lith prints.

There is no 'correct' dilution for selenium. The figures '1:20 or weaker for Dmax and 1:10 or stronger for colour' are sometimes quoted, but it depends on the make of solution and the paper. Be aware that strong solutions can be pungent.

Colour

Selenium toner converts image silver to orange silver selenide, which resists chemical attack by atmospheric pollutants and almost any chemical used in processing – a fact we take advantage of with duo toning. However, its colour is heavily but variably masked by surrounding black silver grains, so warmtone papers may initially 'cool off' and then reveal a shift to reddish browns. Coldtone papers respond slower and can shift to aubergine or purpley blacks. Lith prints respond with great enthusiasm.

Split toning

Selenium toner acts 'bottom up' from darkest tones, to mid and eventually lightest tones. This is fantastically



SELENIUM/SEPIA DUO-TONING PROCESS



1 Selenium/sepia toning

The objective of duo-toning is to selectively tone the lower tones with selenium and the upper tones with sepia. This image is used in a video demonstrating this process. See www.youtube.com/watch?v=em4LxWxy_Is.



2 Duo-toning process

Begin with selenium 1:20 for two minutes on warmtone papers, three minutes for coldtone papers. This locks-in and cools blacks, and boosts Dmax. Using selenium after sepia gives warmer blacks. Toning times also affect it.



3 Subtle toning effects

The bleach follows running water full wash (three minutes RC prints, one hour FB prints). For subtle effects use 20% of recommended strength. Action takes seconds but is barely visible so use timer and hose off quickly.

'Emergency exit'. Multigrade warmtone paper, selenium-sepia duotone with short bleach bath. Despite being a warmtone paper, a colder colour is achieved by extending the selenium time to affect some silver grains in the mid-tones and by using more alkali additive in the sepia bath



'Two cows'. Warmtone lith prints respond vigorously to gold toner, showing a brief red stage (above), followed by various hues of blue (below)



Dos and don'ts

- Do** ensure good ventilation.
- Do** keep everything clean and avoid cross contamination.
- Do** keep chemicals away from food and drink.
- Do** have several back-up prints if possible.
- Also try different papers and/or developers.
- Don't** smoke.
- Don't** use metal trays or tongs unless stainless steel.
- Don't** mix chemicals from different brands of a toner.
- They are not always the same or compatible.
- Don't** use underdeveloped, poorly fixed or under-washed prints.



4 Long bleach stage

Here a longer bleach stage extended its action down into the mid-tones. The toner only tones the bleached silver grains. Very little alkali was used in the toner here for a soft atmospheric feel.



5 Papers

This is a cooler tone paper, Ilford MGIV, used with a high-alkali toner mixture to produce a dark rust-brown sepia tone.



6 Partial toning

Partial toning in the sepia stage is achieved by using liquid mask to protect a small area during the bleach stage. Alternatively, the bleach can be applied locally by brush to tone small areas.

useful as it allows us to snatch the print from the toner at a given point on the tonal scale by moving the print swiftly into running water. This leaves the untuned silver uncoloured and available, if required, for another toner – duo toning. Selenium will irretrievably stain dishes and worktops, so be sure to mop spillages up immediately. It can also stain prints if poorly fixed or in acid environments. If using acid fixer, wash well or dip in hypoclear before selenium toning.

Gold toning

Direct gold toner is simplicity itself. Colourless, odourless, archival and non-staining, use it straight from the bottle and rebottle for re-use. Slide the print in, watch for colour change and remove when satisfied. Gold is beautiful but expensive.

Colour

Coldtone prints will turn a colder blue-black. Warmtone prints give a stronger blue shift and warmtone lith prints much more so. These may even show an initial red flush that can be arrested before it quickly moves through purple, mauve and lilac hues, finishing a delicate sky blue with white highlights.

Split toning

Gold toner works 'top down', so watch the light tones and pull early when you like what you see. A word of warning – with fibre papers the blue intensifies on drydown, so pull early and assess when it's dry. It's easy to put it back in if necessary. Split-toning warmtone and lith



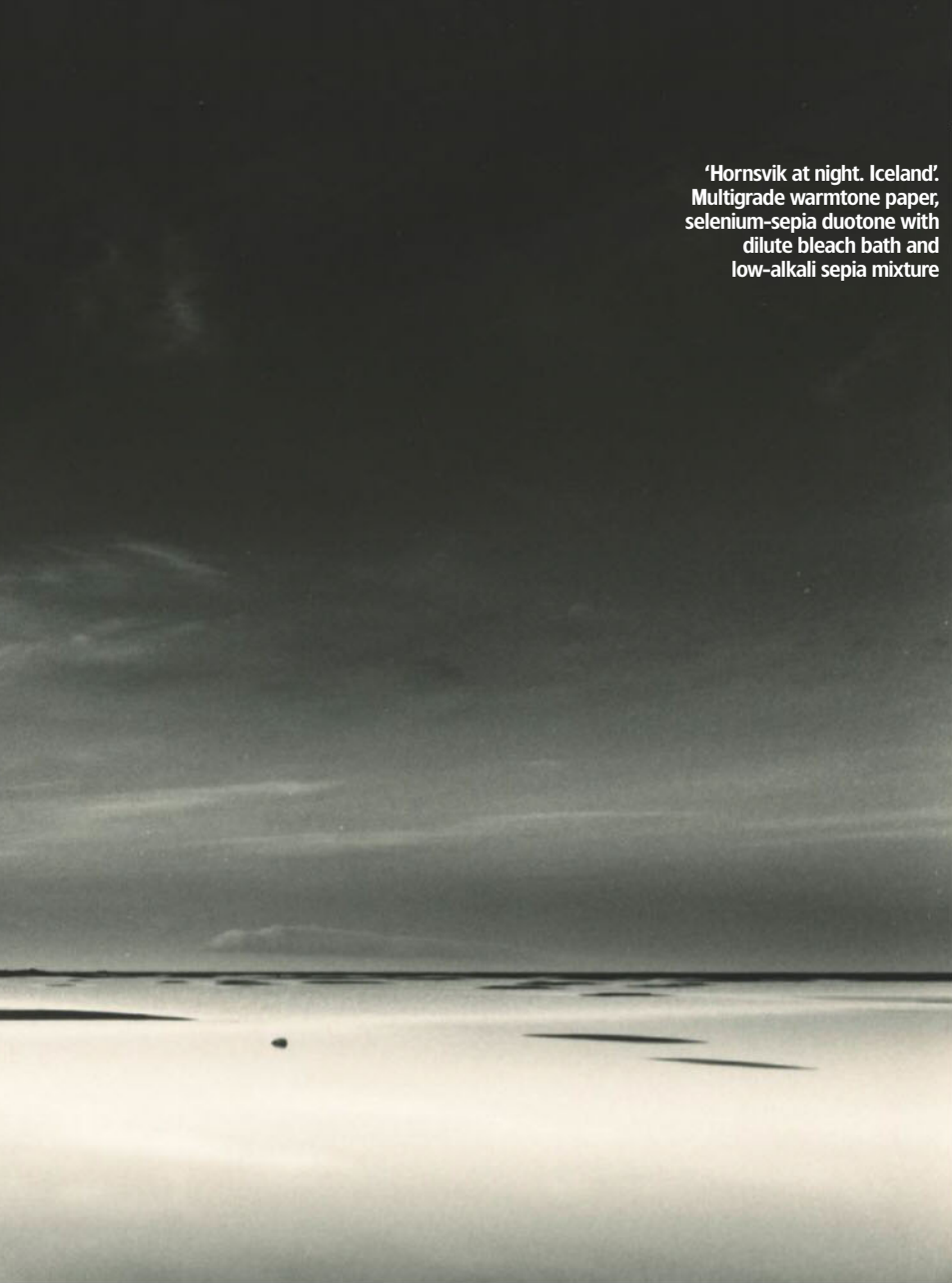
'The old West Pier, Brighton'. Selenium, sepia and gold tri-toned multigrade print. The effect of gold after sepia is to produce a range of orange to red hues, depending on the amount of sepia additive used

prints produces a blue on warm-brown split. Pretty, but also useful for colour contrast, directing the eye and creating impressions of depth as the blue is visually recessive, and always in the lighter tones.

Duo toning

After split-selenium, gold tones the untuned (lighter) silver giving blue on brown. Selenium after split-gold gives the same colours; however gold toner works largely by coating the silver grains with colloidal gold, rather than converting them into something else. Selenium penetrates this envelope eventually turning that silver brown and irreversibly displacing the blue colour. This cannot happen if gold toning initially follows selenium. Gold toners are usually acidic, so selenium after gold will instantly stain a poorly washed print. Duo toning after sepia however, turns the sepia colour to an attractive range of red or orange tones – this of course depends on the paper and the sepia colour used (see 'sepia toning' on the facing page).

'Gold toners are usually acidic, so selenium after gold will instantly stain a poorly washed print'



'Hornsvik at night. Iceland'.
Multigrade warmtone paper,
selenium-sepia duotone with
dilute bleach bath and
low-alkali sepia mixture

Sepia toning

Sepia toners vary from the older 'rotten-egg' smelling type to more versatile odourless variable 'thiourea' sepia kits such as Fotospeed ST20. These consist of three concentrates – bleach, toner and an additive that changes the colour produced by the toner. They are archival and easy to use. Unlike 'direct' selenium and gold toners this 'indirect' toner requires an initial bleach stage. This changes the silver into pale yellow silver ferrocyanide, which the toner then converts to stable brown silver sulphide.

To control colour the toner requires the addition of an alkali – 'solution C'. This colour is variable from yellow-brown, sepia, mid-brown to dark brown. Few paper/developer combinations give that complete range, but it may be achieved by changing the developer and/or paper.

Full vs split toning

The bleach works 'top down' from highlights towards shadows, and can be interrupted for split-toning at the light or

midtones, or be allowed to proceed through to the blacks for a nostalgic-looking all-brown print with brown 'blacks'. Slow coldtone papers need stronger bleach for this, with a longer wash before toning.

Split-toning is achieved with shorter bleach times. The effect may be obvious when toning to midtones, or just the subtlest hint of warmth in the highlights, in which case it helps to dilute the bleach further for better control. These need only short washes before toning. Whilst you can snatch from the bleach early, you should never snatch early from the toner before the less-stable ferrocyanide is all converted. The 'split' is controlled in the bleach, never the toner, which only tones the bleached silver, leaving the remaining silver still available for another toner if desired.

There is always some highlight density loss with sepia toning. This is greater with a low-alkali yellow-sepia mix than with a high-alkali dark-brown combination. Anticipate this when printing.

How toners work and how to work with them

1 Toning is easy, just plan ahead, be organised and work clean. You can make it more complex at a later stage.

2 Knowledge of chemistry is not required for print toning but the ability to follow instructions carefully is. However, an understanding of the broad principles of what is happening will help you to experiment safely.

3 Always develop prints fully. Prints snatched early have less silver and may tone weakly. Fix fully with fresh fixer, as toners react with unfixed residual silver compounds. Wash prints thoroughly because residual fixer reacts with bleaches and impairs toning.

4 'Direct' toners act directly on the silver grains in the print. 'Indirect' toners need a photographic 'bleach' to first change the silver into something they can react with. This may be a separate step or an integral one. Some toners are made in both direct and indirect formulations.

5 Some toners, like selenium, work 'bottom up' from the dark tones. Others, like direct gold toner and most photo bleaches, work 'top down' from the highlights. This is useful for split and multiple toning.

6 Archival toners increase image silver imperviousness to chemical attack, be it atmospheric or from other toners. This is useful in both respects. Non-archival toners render it more vulnerable. This may be useful in the latter, but not the former.

7 Ideally, the effect of some toners should be anticipated when making the print. For example, highlight loss with sepia toning or contrast adjustment for blue, copper and other toners in the metal ferrocyanide group.

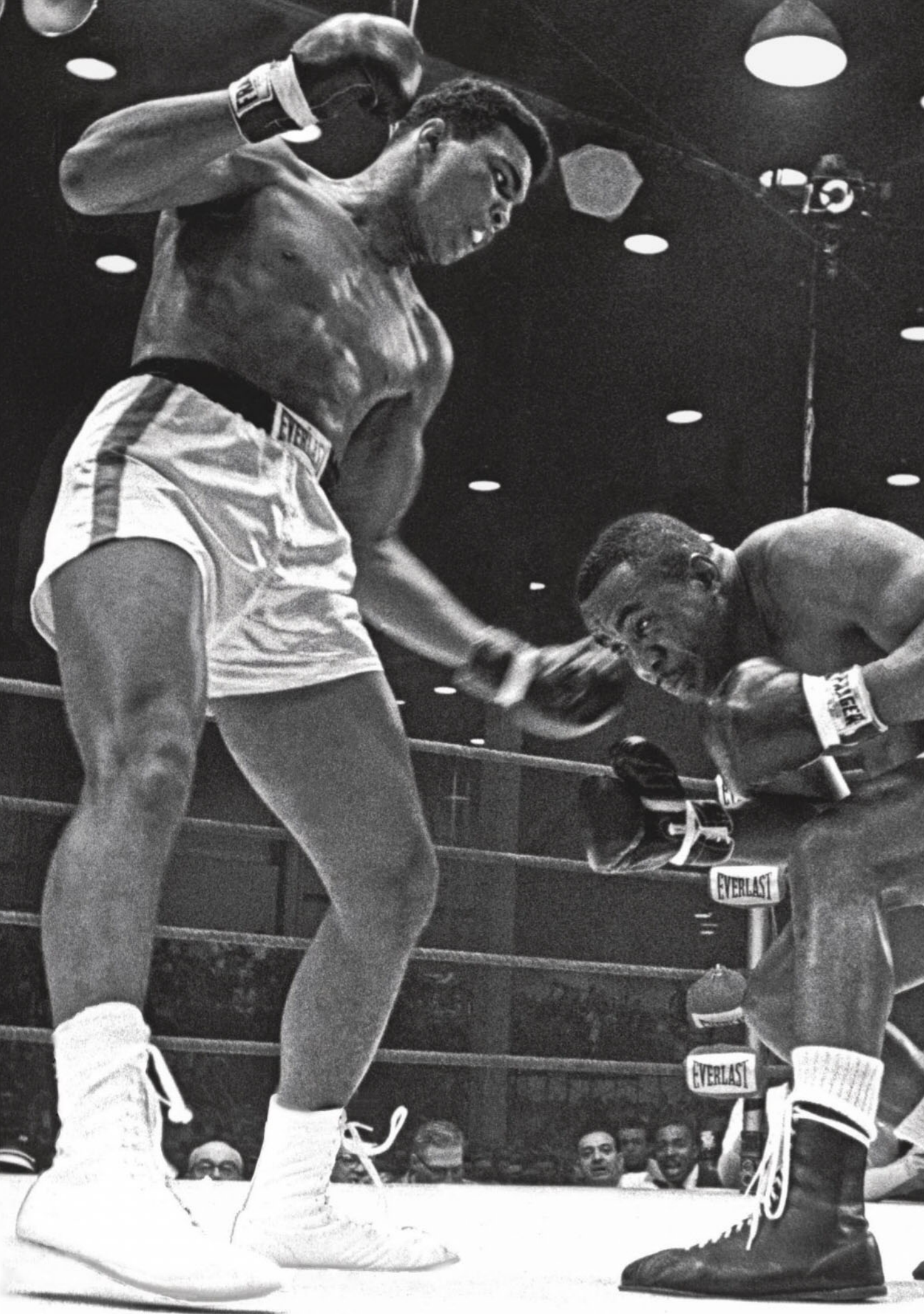
8 The size and nature of the paper's silver grains has a significant effect. Warmtone papers respond faster and yield richer colours; cooltone papers react slower and yield colder and/or subtler colours.

9 All toners can be used on FB and RC papers, but blue and copper toners are easier, quicker and cleaner with RC papers.

10 Toning results vary with different papers and different developers. It is worth noting details of both on the back of prints and keeping test strips and rejects for experimenting.

Look out for the second part of this feature in our 20 January issue, where we explore the more colourful copper and iron blue toners







ALL PICTURES © HARRY BENSON

Harry's fame

Harry Benson's latest book, *Persons of Interest*, showcases the Scottish photographer's famous portraits and powerful photojournalism. He discusses his career with **Steve Fairclough**

Despite having lived in the US for over half a century, Harry Benson's distinctive Scottish accent is as clear as a bell down the phone line from his New York home. Just shy of his 88th birthday, he took time out to speak to *AP* about his career and his latest book, *Persons of Interest*, which features a selection of his best images from 1957 to 2016. His first published photograph, of a roe deer, was in the *Glasgow Evening Times* 70 years

ago, and his body of work includes the legendary image 'The Pillow Fight' (see page 25) featuring the Beatles, which was chosen as one of *TIME* magazine's collection, 100 Photos: The Most Influential Images of All Time.

Benson's interest in photography was sparked during the Second World War, as he explains.

'Seeing photographs of Churchill and different things going on... It was exciting and you didn't need a degree to be a photographer. You

just had to work hard, know your cameras, be interested in and be passionate about what you did, and keep looking at photographs.'

Benson spent a couple of years at Glasgow School of Art on a commercial art course but admits that he had an uncomplicated approach to photography.

'Photography, to me, was always straightforward and honest. If you took the best picture that day you became "heavyweight champion of the world". That was really my way of working on Fleet Street and anywhere – to do my best. Really, a camera is there for you to tell it what you want to do. You're in charge of it – it's not some secret weapon that you need a code for. Just get to know your camera, put it in interesting positions and interesting places. Take images that haven't been seen before.'

Above: Sir Winston Churchill pictured during his last visit to his old school, Harrow, England, 1960

Left: Boxer Cassius Clay hits his opponent Sonny Liston during their first fight in Miami, Florida, February 1964. Clay changed his name to Muhammad Ali shortly afterwards



Cameras and films

As you can imagine, Benson's long career spans astonishing leaps in camera technology.

'I started out with plate cameras and glass negatives; a camera like the Thornton-Pickard – the one the press was using in Scotland,' he recalls. 'In London it was the Kodak 3B, another plate camera. But you would look in American magazines and newspapers, and you would see photographers using Speed Graphics – they were just way

ahead. Through all of this there was the 35mm, which the photographers at *LIFE* magazine were using.'

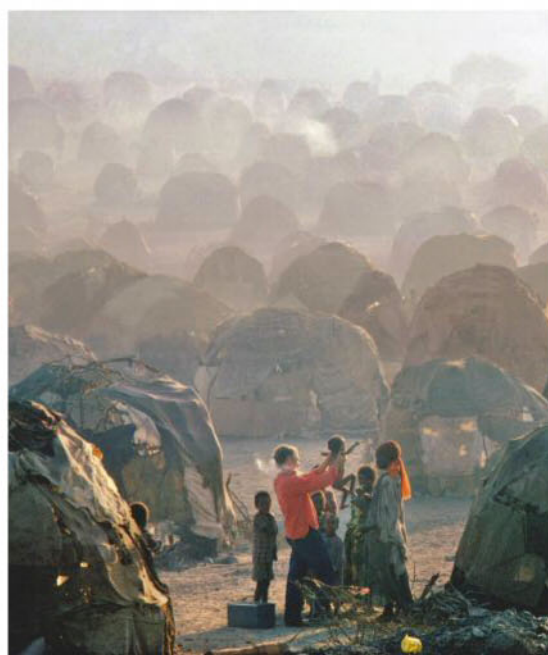
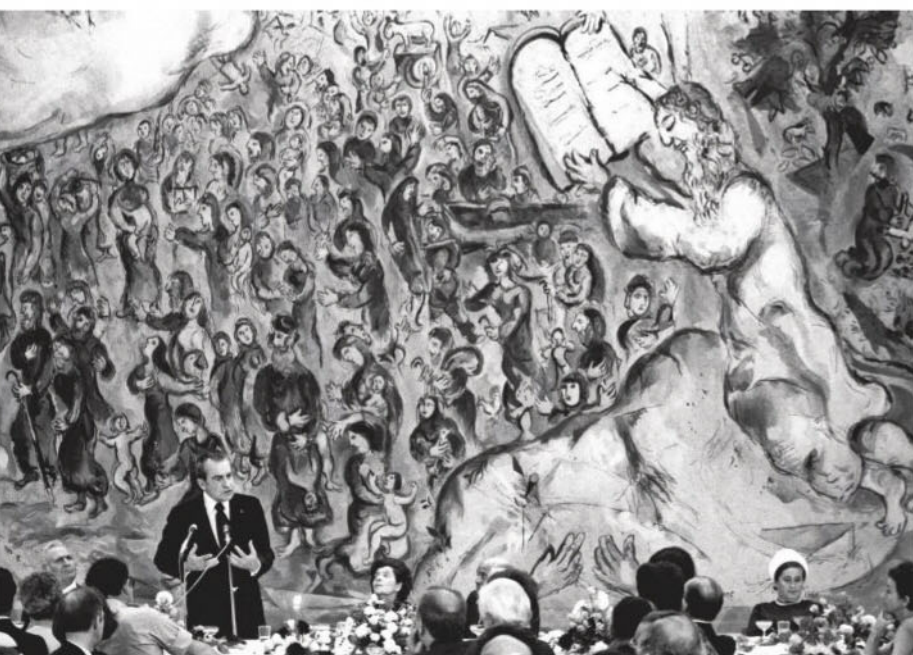
He admits to wishing he'd used his Rolleiflex 'more often' and adds, 'I used 35mm a lot. I used Minoltas and now I use Canon digital cameras all of the time. Digital, to me, is magic. You had to go digital but, in my view, there should be a big monument somewhere for Kodak Tri-X because that was the greatest film ever made. In a way it was like digital – you would always

Above: An image from the James Meredith March for civil rights, near Canton, Mississippi, USA, June, 1966

get a photograph and it was just a great film.'

Early in his career, having 12 shots to play around with was quite a big deal for Benson.

'I've been doing photography for a long time but technology has changed a lot,' he explains. 'The glass negatives were difficult. If you went on a job and you had 12 negatives and 12 plates, that was considered quite a lot, but now the digital cameras go on taking pictures forever.'





Above: The Beatles have a pillow fight at 3am in the George V Hotel in Paris, January 1964, after learning that *I Want To Hold Your Hand* had gone to number one in the US charts



Left: A refugee camp in Las Dhure, Somalia, 1981

Far left: US President Richard Nixon gives a speech at the Israeli parliament, the Knesset, Jerusalem, Israel, 1972

‘A photographer in a studio goes in and basically takes the same picture all the time. That’s what they do. They play it safe and they’ve got it done.’

Going to the US

Benson’s arrival in the US in 1964, with The Beatles, was a pivotal point in his career.

‘America was easier to work in than London,’ he reveals. ‘They were more open and more encouraging. They were more likely to say, “Yes, we could do with another photographer on this story.” It would be covering something like the civil rights stuff, Martin Luther King, race riots or whatever. They were real stories.’

As shown perfectly in *Persons of Interest*, Benson’s photographic career has often switched between his gritty reportage work and his

spontaneous celebrity portraiture, usually shot on location.

‘As you can see from my work, I’d do any piece of sh*t that came up,’ he confesses. ‘I’m not being funny – I would do anything. The thing about photography is that you don’t know what you are going to get until you open the door; until you go inside. I think that’s why people liked me when I worked on the *Daily Express*. I would always be the first man in and the last man out – I’d always try to do that.’

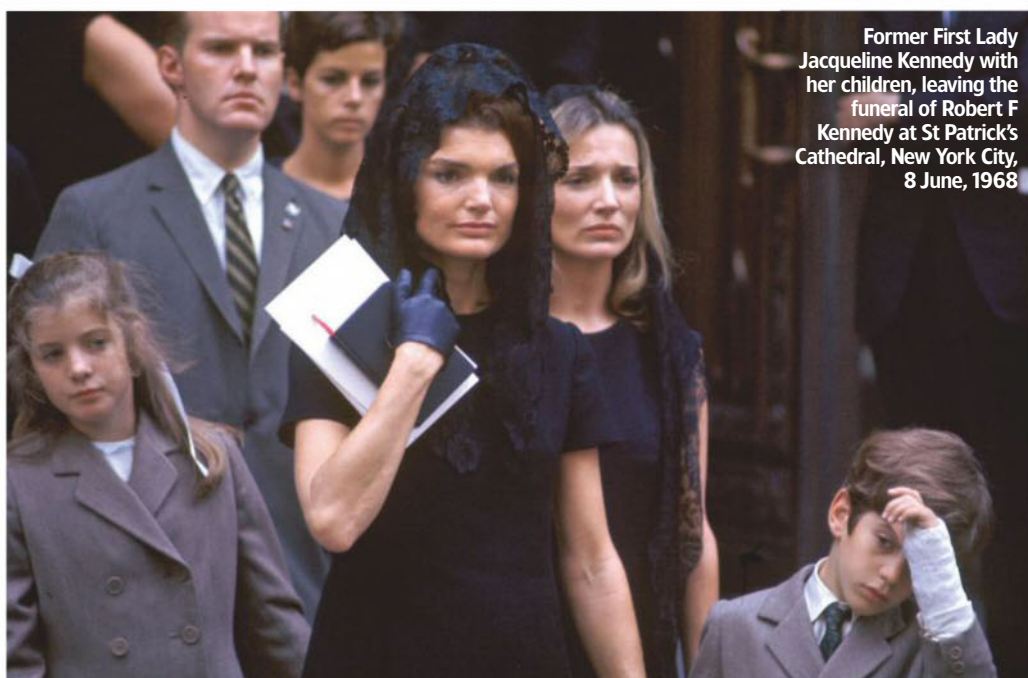
His main bugbear, however, is studio portraiture.

‘A photographer in a studio goes in and basically takes the





Senator Robert F Kennedy lies on the floor shortly after being shot at the Ambassador Hotel, Los Angeles, California, 5 June, 1968



Former First Lady Jacqueline Kennedy with her children, leaving the funeral of Robert F Kennedy at St Patrick's Cathedral, New York City, 8 June, 1968



▶ same picture all the time. That's what they do. They play it safe and they've got it done – the cover shot or whatever.

'It's basically crap. I've done over 100 covers for *People* – dozens for *LIFE* – but I wouldn't put any of them in a book. Studio photography is not really photography – it's dress designing. A good photograph is a glimpse and then it's gone forever. It can never happen again; it's spontaneous and it's simple. The Beatles will never have another pillow fight or Muhammad Ali or President Nixon will never do this again. It's all in the moment. I don't look at studio pictures, because they're not true.'

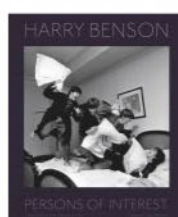
His biggest story

The story that sticks out in Benson's mind is the 1968 assassination of Senator Robert F Kennedy.

'I was next to Bobby Kennedy when he was shot. I did the story from start to finish. This was my job and I did it with the Nikon that I had. I covered the whole civil rights period with Nikons. I always went light, with no more than two cameras. I wanted to be mobile and fast. The main point was getting in and getting the picture. If the picture was initially sh*t, then I would take a better one.'

'I learned very quickly in my life and career that when I got to an event, anywhere, I needed to immediately photograph what I saw because it changes, and what you see at the beginning doesn't come back. Sometimes it doesn't mean anything but it's always good to get that first impression.'

The vast majority of Benson's pictures in *Persons of Interest* were shot in black & white.



Persons of Interest by Harry Benson CBE, (powerHouse Books, ISBN: 978-1-57687-862-0, £63.95), features the photographer's celebrity portraits and photojournalism from 1957 to the present day, plus his revealing commentaries on the pictures. To find out more, visit www.powerhousebooks.com

'I wanted to make absolutely sure that the pictures would come out and be good photographically,' he reveals. 'Way back, colour didn't always respond in the best possible way. I mean, Ektachrome was the crappiest film ever; it was terrible. Kodachrome was good but you couldn't use it in certain conditions. I've always preferred black & white.'

'I believe in black & white pictures because all our lives we've looked at them. I think digital has made it easier and the colours are so good now. We never had that back then, but I have no regrets about not having good colour in the main part of my career.'

His new book

As with many of his book and exhibition projects, Benson's Texas-born wife, Gigi, did the picture edit for *Persons of Interest*.



Donald and Melania Trump pictured in their Trump Tower apartment overlooking Central Park, New York City, 2010

'I've photographed 12 US presidents – everyone since Eisenhower. I mean I've done a hell of a lot and I'm still working'

'It's a retrospective but it was really my wife who did it all,' admits Benson. 'She got the pictures together and it was a lot of her taste because she's worked with me for a long, long time. I never took her on a job with me but she knows all of the pictures.'

So what can people expect from the book?

'That's easy: it's the best photographic book you'll ever see in your life – it's got everything for everyone!' he jokes before adding, more seriously, 'Well, it's got to be interesting and there are a lot of interesting things covered in it: starvation in Africa and all the

stories I've done. I've photographed 12 US presidents – everyone since Eisenhower. I did a portrait of the Queen at Buckingham Palace three years ago. I mean I've done a hell of a lot and I'm still working.'

I ask him what his most recent work has been.

'Donald Trump and other headcases!' he replies, laughing.

'If I had a personality, like a president, to photograph, I always tried to push them as far as I could go. That's because with celebrities, in a way, you keep their image alive, so they've got to do something more than just sit in a chair.

I want something different from



© GUY BILSON

Harry Benson is a portrait photographer and photojournalist. He travelled to the US with The Beatles in 1964 and has never looked back. In 2009 he was made a CBE for services to photography and in 2017 received a Lifetime Achievement Award from the International Center of Photography. Visit www.harrybenson.com

the photograph. People always said to me, "You've got to see my point of view", but I'd make a mistake if I took their point of view. The only point of view that matters is your point of view.

'Basically it's got to be, "F*** his point of view" because I'm not out to debunk or hurt them, or help their career. People want you to become like another publicist, but I'm doing my own job.'

As the interview nears an end, Benson suddenly turns the tables on me and, out of the blue, he asks, 'Do you like my pictures?'

'Yes, they are a fantastic record of history and the people who made it,' I quickly reply.

He laughs loudly and quips, 'Well, it would be a bad thing if I'd been talking to you for an hour and you actually think my book's a piece of sh*t!'



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ALL IMAGES PHOTOGRAPHED BY MILTON H. GREENE © JOSHUA GREENE

The prints and the showgirl

The late **Milton H Greene**'s photographs of legendary movie star Marilyn Monroe have been restored for a new book. His son, **Joshua Greene**, told **Steve Fairclough** the story of the project

More than half a century after her death, iconic images keep the silver-screen goddess Marilyn Monroe etched on the public's consciousness. One of her closest collaborators was the fashion and celebrity photographer Milton H Greene, and 284 of his classic Monroe images – more than 150 of which are previously unseen – have been restored for the

new book, *The Essential Marilyn Monroe by Milton H Greene*.

The man behind the project is one of Milton Greene's sons, Joshua, who has run a photography restoration business since the early 1990s. He reveals, 'I grew up with cameras and photography all around me and he [Milton Greene] already had me printing in the darkroom at 11. He couldn't trust any assistants any more because they were stealing

Above top: Taken from a series of candids shot in 1953

Above right: A previously unpublished image from the 'Bed Sitting' shoot. Taken in a guest villa at the house of Joseph Schenck, 1953



[Marilyn] prints from him – there was a constant problem.'

He adds, 'I was his assistant till I was about 18; then I had my own photographic career until about 1992. That's when I had the vision and I started the archives. The primer was the fact that even though my dad was alive in the mid-'60s, we'd realised that so much of the colour film that he had shot in the 1940s and '50s was very unstable and was fading – it was deteriorating to the point where you couldn't reproduce it.'

Milton Greene passed away in 1985 and Joshua Greene says his father was, 'sad over the fact that over 50% of his collection was faded and unusable due to time'. He continues, 'All photography is finite,



Above: A previously unpublished restored image from the 'Peasant' shoot, 1954

even black & white, so my point of view was "let's start a company that restores photography", not just my dad's but anybody's. I stopped taking pictures and focused on that.'

Career changes

The book features restored images, many originally shot with just natural light, from 50 Greene and Monroe shoots that took place between September 1953 and January 1957.

Their collaboration came about because Monroe wanted to take control of her career, escape her 20th Century Fox contract, have director and script approval and be taken seriously as a character actress. Milton Greene had ambitions to become a movie

producer and director so, as Joshua Greene puts it, 'he basically bankrolled her departure from Hollywood and paid for her acting, singing and dancing lessons.'

For the Monroe photo sessions – which, to emphasise her versatility, were often designed to showcase her as a character – Milton Greene shot with a variety of equipment. This included 8x10in Deardorff and 4x5in Linhof cameras, both with Schneider lenses, a 2¼x2¼in Rolleiflex 2.8C TLR, and Canon and Nikon 35mm rangefinders.

Joshua Greene explains, 'As good as this equipment was for its time all of those lenses were uncoated, meaning they didn't refract light, and they lacked contrast and saturation. Worst of all was the

Rolleiflex, which was the camera he used for over 70% of the library they created.'

Total trust

The technical limitations of the 1950s photographic equipment were compensated for by Milton Greene's approach and integrity. Joshua Greene reveals, 'Milton's gift as a photographer was that – as shy as he may have been at a dinner party – he was totally confident behind the camera. He was one of those people who didn't shoot his way into a shoot; he waded in when it was time to take the picture.'

He adds, 'In the case of most of the subjects, particularly Marilyn, if he shot two rolls of 12 exposure 2¼in [film] he could be done' ➤



in an hour and a half. He was so old school that [it was a case of] “why take the shot if it’s not really happening yet? Wait for it.” That created another aspect of trust between the two of them that they could explore different things. Milton would never, ever show anybody a bad picture of his subjects. He would edit the film before it went out to a magazine or art director. They never got the shoot right from the lab.’

This respectful approach bore fruit for Milton Greene. ‘That really made the relationship between Milton and Marilyn exciting and strong; it allowed her to take risks that she may not have taken with other photographers,’ says Joshua Greene. ‘She proved to him that she really was a character actress by dressing up as caricatures. It was like two kids playing in a sandbox; they had a good time. Most of the shoots were for them; they weren’t on assignment.’

The restoration process

According to Joshua Greene the new book was produced to satisfy the thirst of gallery owners and fans who longed to see the unseen Greene/Monroe pictures. He notes, ‘The flip side is those are some of the pictures that are in the worst condition, therefore taking the longest amount of time [to restore]. Over time, all of the films aged differently when kept in the same

Above left: A previously unpublished restored image from the ‘Swimming Pool’ shoot at the house of Richard and Dorothy Rodgers, 1955

Above right: Marilyn posing with one of Milton H Greene’s cameras in a previously unpublished restored image from the ‘Peasant’ shoot, 1954

hostile environment. The 8x10in and 4x5in [films] were less affected than the 2¼in. The colour Kodachrome was, and remains, the most stable film Kodak produced.’

The restoration process was so intense that some of the images had up to 60 hours of work done on them. Of the 60 hours Joshua Greene estimates 40 went to ‘clean up’, 10 to make masks and 10 for his colour-management process.

He explains, ‘Depending on the image, we might do two or three high-res scans, capturing different white points and black points, so we got a greater amount of information within the digital footprint. Then we merged them together to have the best file to start with. The quality and condition was so bad that when you did a high-res scan you saw even more crap that you would never [previously] see. We

did this at 200% and 300%. We were really looking at it [carefully] because I don’t want to go back and do it again!’

Once the clean ups were done the team made multiple masks to identify every portion of the Monroe pictures – her eyes, lips, inside the mouth, hair, face, skin, arms, legs, individual pieces of clothing and individual elements in the background, such as skies or trees. This allowed Joshua Greene to go back in with different layers of colour management so he could control hues, values and saturation and then bring the colours back and blend them so they looked realistic.

He reveals, ‘It’s done with Photoshop. There’s some OnOne software I use and there’s some work with third-party effects that mimic what Milton used to do in the darkroom with diffusion... and



Above: Before and after restoration images from the ‘Hooker’ shoot, 1956



there's a lot of dodging and burning. I do it [colour work] in stages, but it's spread out over time so I can let it breathe. You can't go at it all at once. I like to go back to it so I'll work on a couple at a time, then I'll switch to a completely different sitting, so that I approach it fresh, and do a couple of those. With every picture I was pulling multiple prints

to see how they looked; many times blown up to four times the size of the book so I could really see more detail in the digital work that was being done.'

Joshua Greene admits he isn't happy with the earlier book, *Milton's Marilyn*, in terms of the colour restoration work, which he says 'really sucks'. He reveals, 'The



Above: Marilyn wearing her own clothes in a restored image from the 'Tree' shoot, 1953



Born in 1922 in New York City, Milton H. Greene was a fashion and celebrity photographer, as well as a film and TV producer. He met Marilyn Monroe in 1953 and formed Marilyn Monroe Productions with her. Greene subsequently produced the Monroe movies *Bus Stop* and *The Prince and the Showgirl*. He died in August 1985, aged 63. His legacy is kept alive by one of his sons, Joshua, who runs a photographic restoration company.

Above left: Marilyn in a previously unpublished restored image from the 'Hooker' shoot, 1956



The book *The Essential Marilyn Monroe* by Milton H. Greene (ACC Editions, ISBN: 978-1-85149-867-3, £50) features the restored photographs of Marilyn Monroe, 154 of which have never been seen before, from 50 sessions of collaboration between Monroe and Greene. To find out more visit www.essentialmarilyn.com.



Above: A young Joshua Greene pictured with Marilyn Monroe during a 'Bus Stop' shoot, 1956

'She proved to him that she was a character actress by dressing up as caricatures. It was like two kids playing'

one thing that's new about this book is I took it to another level and said, "If Milton was alive today how would he play with today's technology?" There are [creative] liberties that photographers take and Milton did that and so, in this book, I did that. I didn't want to f**k this one up; I wanted to get it right!

Final thoughts

With the book published I ask Joshua Greene if anything surprised him about producing it. He replies, 'I couldn't get enough pictures in it! There are just under 4,000 pictures in the Monroe/Greene collaboration. Of those 4,000 probably 450 were candidates for "never-before-seen" and, of the 450, there are only 154 in the book. I still had to show some of the favourites that people expected to see in a book that's the "last hurrah" to their collaboration. But I wanted the focus of it to be unpublished and unseen [images]. I felt that that was the "big gift" to photography, to the "Marilyn people" and to collectors.'

He says, 'The book is a personal, inside look to my father as a photographer, celebrating the collaboration with Marilyn but with a keen focus on how good both of them were together. This was a true labour of love. It was something that I was fortunate enough to have a major role in but this was a joint effort and man, I'm very, very, very pleased.'



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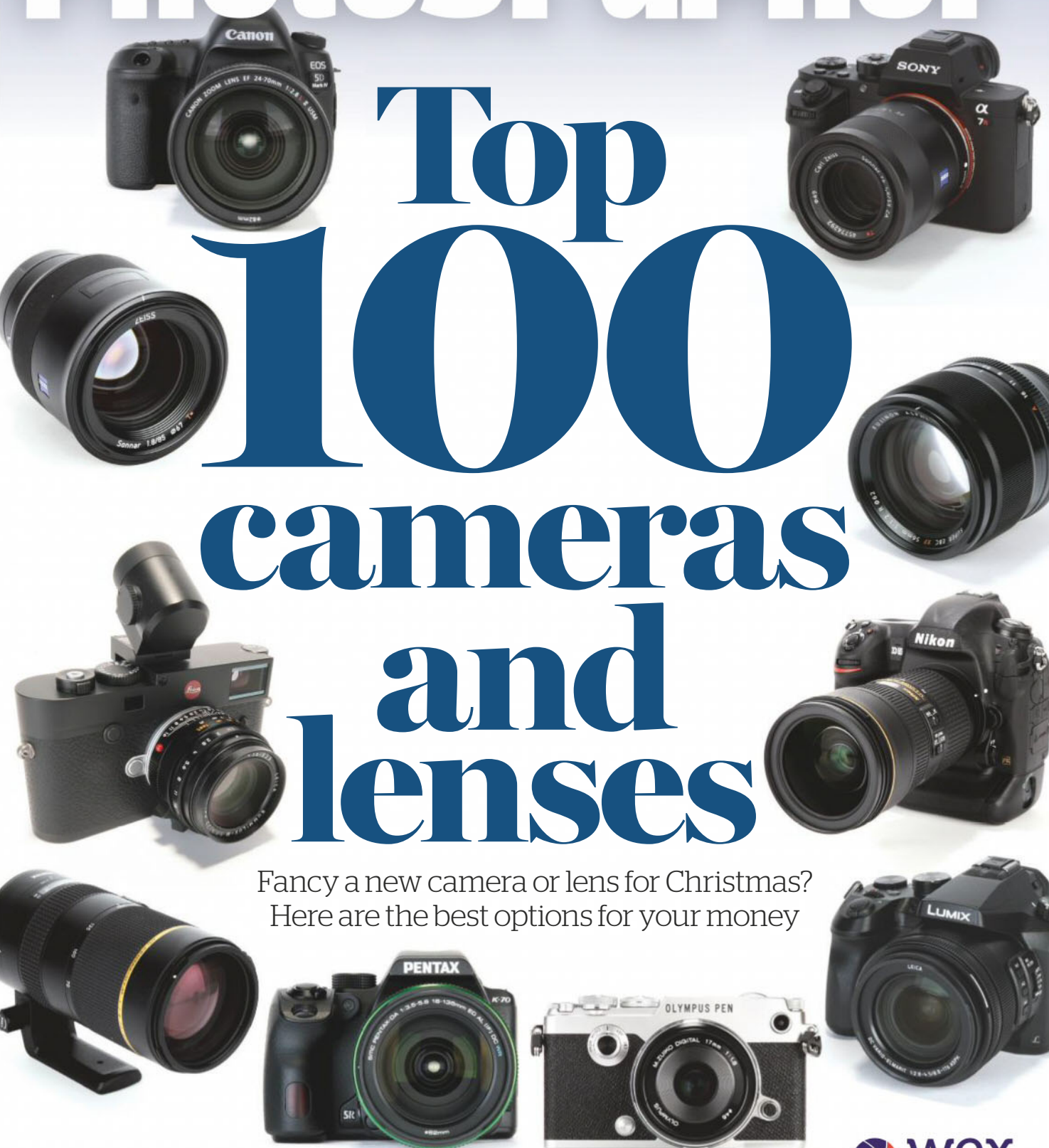
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Professional cameras

If you're looking for a professional-level camera there's no shortage of models available. Here we look at a selection of durable, robust workhorses



Canon EOS-1D X Mark II

• Price £4,799 • www.canon.co.uk

Canon's flagship DSLR is an update of both the EOS-1D X and the video-focused EOS-1D C, merging them into this one model. Inside, it's a completely new camera featuring a 20.2MP CMOS sensor with Dual Pixel AF, new metering and AF systems, 4K video recording, plus the speed and build quality you expect from a pro DSLR. If you want (and can afford) the best, look no further.



Canon EOS 5D Mark IV

• Price £3,229 • www.canon.co.uk

The 5D series has been arguably the most popular range among AP readers since its launch in 2005. This version has a 30.4MP full-frame sensor delivering higher dynamic range and superior low-light performance over its predecessor, plus Wi-Fi, GPS and touchscreen control. With great build quality and stunning performance, this is one of the most desirable DSLRs available.



Fujifilm X-T2

• £1,599 • www.fujifilm.co.uk

This ground-breaking camera did a lot to silence mirrorless sceptics, chiefly because of its powerful AF features, improved ISO sensitivity and 4K video. The number of focusing points has expanded from 49 to 91 (up to 325 points), while you can choose individual settings for tracking sensitivity, speed-tracking sensitivity and zone-area switching for improved continuous AF performance. The X-T2 has a 2.36-million-dot electronic viewfinder that has a lag time of just 0.005sec. This is a seriously impressive performer.



Leica M10

• Price £5,850 • leica-camera.com

The red Leica badge may be a symbol of quality, craftsmanship, exclusivity and luxury, but the camera it's affixed to is not just a rich man's necklace. Leicas have been the workhorses of some of the world's greatest photojournalists for decades. The M10 is the latest in the iconic M-series rangefinder line-up, packing a 24MP sensor, 5fps burst shooting and Wi-Fi. But that's almost irrelevant – it's the feel of a Leica M and the joy of shooting with it that will sell it to those who can afford one.



Nikon D5

• £5,209 • www.nikon.co.uk

The D5 is an ideal workhorse DSLR for the action, sports and travel photographer who asks a lot from their camera. Its big selling point is its high ISO performance, with usable images at 51,200 – this will make all the difference when shooting fast-moving sports. The AF is also incredibly responsive, even when shooting at a high frame count, thanks to a 153-point system with 99 cross-type sensors. The touchscreen is another welcome extra but it is a shame that 4K video recording is limited to 3mins.



Nikon D500

• Price £1,729 • www.nikon.co.uk

The D500 makes a strong case for being the world's best APS-C DSLR. It has a 20.9MP DX-format CMOS sensor, 10fps burst shooting, an astonishing maximum ISO of 1,640,000, plus 4K UHD video. As a long-awaited successor to the hugely popular D300, the D500 offers most of the spec of Nikon's full-frame pro DSLRs but with a smaller DX sensor – so saving money. If you fancy the performance of a pro-DSLR but don't want to have to upgrade all your DX glass, then this is the camera for you.



The Fujifilm X-T2 is known for producing vibrant and punchy colours straight out of the camera Fujifilm 90mm, f/2 R LM WR XF, 1/500sec at f/2.8, ISO 200

© MICHAEL TOPHAM



This shot was taken using the Nikon D850's new Natural Light Auto White Balance setting, which is designed to deliver optimal white balance results and enhance warm colours under natural light
Nikon 85mm f/1.4 G AF-S, 1/250sec at f/1.4, ISO 400

© MICHAEL TOPHAM



Nikon D850

• £3,499 • www.nikon.co.uk

This 45.7MP powerhouse is much more than a simple upgrade of the ground-breaking D800 and D810 full-frame DSLRs. It combines the high-resolution virtues of the D810 and the speed of the D500 in a single body, and is incredibly versatile. High ISO and AF performance are also up there with the very best. Add in a tilting touchscreen and 4K video capabilities and you can see why AP's Michael Topham described it as one of the finest DSLRs ever made. Once Nikon improves the SnapBridge connectivity it will be even better.



Olympus OM-D E-M1 Mark II

• £1,849 • www.olympus.co.uk

This weatherproof, 20.4MP all-rounder is as fast as it is stylish, capturing 60 raw frames per second in single AF Mode and 18fps in continuous AF tracking mode. The OM-D E-M1 Mark II boasts sophisticated in-body image stabilisation, too, allowing reasonably sharp shots at speeds where you'd normally be reaching for a tripod. There is also a great choice of reasonably priced Micro Four Thirds lenses for this camera. However, image quality is beginning to fall behind that of rivals with APS-C sensors.



Sony Alpha 7R II

• Price £2,499 • sony.co.uk

This camera has persuaded legions of professionals to switch to Sony. That's partly down to the sensational image quality delivered by the 42.4MP BSI CMOS full-frame sensor, and partly due to the size and weight of the body that Sony has squeezed the sensor into – which is a fraction of what a DSLR would be. The camera can shoot and record 4K video in multiple formats, including Super 35mm and full frame. Add to that a blistering performance and some of the best lenses you'll find, and you can see why it's a winner.



Sony Alpha 9

• £4,499 • www.sony.co.uk

This powerful 24.2MP contender is becoming the toast of sports photographers, thanks to its silent operation and blistering 20fps burst rate. The Sony's AF is no slouch, either, as 693 focal-plane phase-detection AF points mean that around 93% of the frame is being monitored at any given moment. There's also continuous AF/AE tracking for up to 241 raw images, or 362 JPEGs. There is now a decent range of high-quality lenses for Alpha 9 owners, although Sony still lags behind when it comes to fast telephoto zooms.

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Enthusiast cameras

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Canon EOS 6D Mark II

• £1,849 • www.canon.co.uk

The EOS 6D Mark II serves as the entry-point to Canon's full-frame DSLR range, and is around £1,400 cheaper than the next model up, the EOS 5D Mark IV. Built around a 26.2MP CMOS sensor and DIGIC 7 image processor, the EOS 6D Mark II uses the same 45-point AF system as the EOS 80D and employs Canon's Dual Pixel AF technology for fast Live View AF.



Canon EOS 80D

• £943 • www.canon.co.uk

Released in 2016, the EOS 80D boasts an expanded feature set, greater customisation and more durable construction than its triple-digit EOS stablemates. Built around a 24.2MP APS-C CMOS sensor and Canon's DIGIC 6 image processor, the EOS 80D also benefits from Canon's Dual Pixel AF technology for impressively fast focus lock when used in live view mode, as well as touchscreen control via the rear LCD display.



Glenfinnan viaduct in Scotland as captured with the Canon EOS 6D Mark II
Canon EF 17-40mm f/4 L USM,
1/500sec at f/5.6, ISO 100



Fujifilm X-T20

• £799 • www.fujifilm.co.uk

The X-T20 is essentially a scaled-down version of Fujifilm's flagship X-T2. The X-T20 shares the same 24.3MP APS-C X-Trans CMOS III sensor and X-Processor Pro image processor, which makes it capable of exceptional image quality. While the X-T20 lacks the weather sealing of the X-T2 and cannot be used with the optional VPB-XT2 battery grip, it does gain a touchscreen and a built-in flash unit – both of which are absent on its senior cousin.



Nikon D750

• £1,599 • www.nikon.co.uk

Released towards the end of 2014, the D750 is a richly featured and highly customisable full-frame DSLR targeted at advanced enthusiasts. Built around a 24.3MP full-frame CMOS sensor and Nikon Expeed 4 image processor, it's capable of 8fps continuous shooting and offers a sensitivity range of ISO 100-12,800 with expanded settings up to ISO 51,200. While there's no 4K video support, the D750 can record 1080p full HD at up to 60fps.



Nikon D7500

• £1,299 • www.nikon.co.uk

The recently released D7500 DSLR borrows some key hardware from the flagship D500, including its 20.9MP DX-format CMOS sensor and Expeed 5 image processor. While the D7500 is not quite as fast as the D500, (8fps vs 10fps) and comes equipped with a less advanced AF system (51 AF points vs 153 AF points), the D7500 is nonetheless an agile and well-rounded DSLR. ISO sensitivity ranges from ISO 100-1,640,000 (extended). Crucially, it's also £500 cheaper than the D500.



Olympus OM-D E-M10 Mark III

• £629 • www.olympus.co.uk

As with all Olympus OM-D models, the E-M10 Mark III takes its design cues from Olympus's back catalogue of 35mm film SLRs. However, beneath the neatly milled top-plate dials and sculpted handgrip lies a very modern camera. Built around a 16.1MP Micro Four Thirds sensor and TruePic VIII image processor, the E-M10 III benefits from a 2.36-million-dot EVF, a 3in, 1.04-million-dot tilting LCD touchscreen and a 121-point contrast detect AF system.

One advantage of the Micro Four Thirds system is its telephoto reach. This shot was taken at the long end of a 100-300mm lens, which is equivalent to 600mm Panasonic 100-300mm f/4-5.6 II Lumix G Vario, 1/80 sec at f/5.6, ISO 3200



© ANDY MESTLAK



Olympus Pen-F

• £949 • www.olympus.co.uk

The Pen-F is a stylish, lightweight mirrorless camera that's designed to ape the look and feel of the classic 1960s Olympus half-frame rangefinder cameras of the same name. It's much more than just another hipster camera, though. It's equipped with a 20.3MP Micro Four Thirds sensor, a 2.36-million-dot EVF, a built-in 5-axis optical image stabilisation and 1080p full HD video recording. ISO sensitivity ranges from ISO 80-25,600 and the Pen-F pairs up nicely with compact prime lenses.



Panasonic Lumix DMC-GX80

• £499 (with 12-32mm zoom) • www.panasonic.co.uk

The GX80 is a generously featured mid-range mirrorless camera with a 16MP Micro Four Thirds sensor. It has built-in 5-axis image-stabilisation, 4K video capture, a 2.76-million-dot electronic viewfinder, a 1.04-million-dot touchscreen display and 4K Photo mode that facilitates the extraction of 8MP still images from 4K movie footage. Small and portable, the GX80 is a well rounded camera that's attractively priced.



Sony Alpha 7 II

• £1,199 • www.sony.co.uk

While the 12.2MP Alpha 7S II is built for low-light performance and the 42.4MP Alpha 7R II is engineered for billboard-size resolution, the 24.3MP Alpha 7 II fulfils the role of all-rounder within Sony's flagship Alpha 7 full-frame mirrorless range. Equipped with 5-axis image stabilisation, ISO 100-25,600 and a 124-point hybrid AF system, the Alpha 7 II also addresses the handling flaws of its predecessor to deliver a finely balanced combination of flexibility, resolution and customisation.



Sony Alpha 6000

• £449 • www.sony.co.uk

Released in 2014, the 24.3MP Sony Alpha 6000 is a mid-range mirrorless camera that's positioned above the entry-level Alpha 5100 but below the more recent Alpha 6300 and Alpha 6500 models. While three years is sometimes considered ancient in digital camera technology terms, the Alpha 6000 is a very capable camera that provides unbeatable value for money at its price point. Highlights include 11fps continuous shooting, a 224-point hybrid autofocus system and 1080p full HD video.

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Canon EOS 200D

● £509 ● www.canon.co.uk

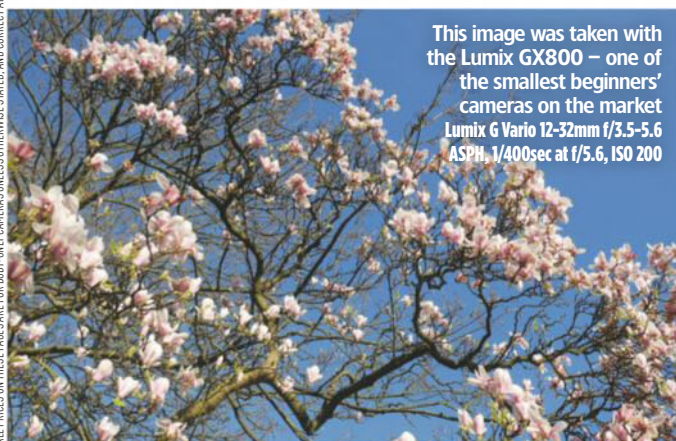
Positioned between the entry-level EOS 1300D and mid-range EOS 760D/800D models, the 24.2MP EOS 200D comes with some features not found on the 1300D. These include Canon's Dual Pixel AF technology that speeds up focus performance when the camera is in live view, plus a vari-angle touchscreen LCD display. If you're considering the 1300D but have a little more to spend, the 200D is worth a look.



Canon EOS 1300D

● £289 ● www.canon.co.uk

Released in 2016, the EOS 1300D serves as the entry-point to Canon's DSLR range. Built around an 18MP APS-C sensor, the EOS 1300D is a relatively basic DSLR that lacks the advanced features found on models higher up the range. Despite this it's still capable of great image quality and grants access to Canon's extensive lens collection. This makes a great camera for DSLR newcomers.



This image was taken with the Lumix GX800 – one of the smallest beginners' cameras on the market
Lumix G Vario 12-32mm f/3.5-5.6 ASPH. 1/400sec at f/5.6, ISO 200

© ANDREW STALKE



Fujifilm X-A3

● £479 (with XC 16-50mm kit zoom) ● www.fujifilm.co.uk

The X-A3 is a style-driven mid-range compact-system camera that is presently exclusive to Jessops. Built around a 24.2MP APS-C sensor, the X-A3 is equipped with a tiltable rear display that can be raised by 180° so the screen faces the same way as the lens – making it ideal for taking selfies. This display also provides touchscreen control for a smartphone-like operating experience. The X-A3 also has an ISO sensitivity expandable to ISO 25,600.



Nikon D3400

● £449 (with 18-55mm AF-P VR kit zoom) ● www.nikon.co.uk

Released in 2016, the 24.2MP D3400 is an entry-level DSLR designed to appeal to first-time DSLR buyers. As such, it benefits from stripped-back controls and Nikon's innovative guide mode, which aims to help educate new users on how to use the various exposure modes and camera features. In addition, the D3400 features Nikon's SnapBridge technology that uses Bluetooth for more battery-friendly image transfer to connected smartphones.



Nikon D5600

● £649 ● www.nikon.co.uk

Positioned above the D3400 but below the D7200, the 24.2MP D5600 is an upper-entry-level DSLR. As such, it comes with some additional and enhanced features over the D3400, including a larger and sharper 3.2in, 1.04-million-dot vari-angle LCD display (compared with the D3400's fixed 3in, 921,000-dot display) that also provides touchscreen control. In addition, the D5600 gets 39 AF points compared to the D3400's 11 AF points. The D5600 also features SnapBridge and time-lapse movie mode.



Olympus Pen E-PL8

● £429 ● www.olympus.co.uk

The E-PL8 is the entry point to Olympus's stylish Pen range of mirrorless interchangeable-lens cameras. Equipped with a 16.1MP Micro Four Thirds sensor, the E-PL8 also benefits from in-camera image stabilisation for up to 3.5 stops of shutter-speed compensation. While there's no electronic viewfinder, the rear display can be tilted down for selfies and doubles up as a touchscreen. Video capabilities, meanwhile, extend to 1080p full HD capture.



Kit lenses that come with beginners' cameras can be outgrown quickly. A telephoto zoom was used to capture this shot with the Canon EOS 200D Canon EF 70-300mm f/4-5.6 IS II USM, 1/125sec at f/11, ISO 400

© MICHAEL TOPHAM



Panasonic Lumix DMC-GX800

- £379 (with 12-32mm kit zoom)
- www.panasonic.com/uk

The GX800 is an entry-level mirrorless camera built around a 16MP Micro Four Thirds sensor. Designed to be easy to use, the GX800 is nonetheless equipped with a good range of features, including 4K video capture and Panasonic's 4K Photo mode. While it lacks an electronic viewfinder, the tiltable 3in, 1.04-million-dot rear LCD display provides touchscreen control over the camera, and can be flipped upwards by 180° for easy selfies.



Pentax K-70

- £599
- www.ricoh-imaging.co.uk

Pentax has gained a deserved reputation for producing cameras that provide exceptional value for money, and the entry-level K-70 DSLR is no exception. Built around a 24.2MP APS-C CMOS sensor, notable highlights are a pentaprism viewfinder with 100% coverage, full weather sealing and in-body image-stabilisation system – all of which you won't find on the K-70's direct rivals from Nikon and Canon. Other features include ISO sensitivity of ISO 100–102,400 and 6fps continuous shooting.



Sony Alpha 5100

- £449 (with 16-50mm lens)
- www.sony.co.uk

Compared with the slightly older Alpha 5000 it was introduced to replace, the Alpha 5100 benefits from a higher-resolution 24.3MP APS-C CMOS sensor plus a more advanced hybrid autofocus system that employs 179 phase-detection AF points alongside 25 contrast-detect points. In addition, the Alpha 5100 provides a slightly higher maximum sensitivity (ISO 25,600 vs ISO 16,000), can shoot continuously at 6fps compared with the Alpha 5000's 3.5fps and comes with a Bionz X processor.



Sony Alpha 6000

- £449
- www.sony.co.uk

Released in 2014, the 24.3MP Alpha 6000 is best thought of as a slightly older and less advanced, yet significantly cheaper, alternative to the more recent Alpha 6300 and Alpha 6500 models. While it lacks 4K video, the Alpha 6000 still has some solid features, such as its hybrid autofocus system that combines 179 phase-detection AF points and 25 contrast-detect ones for almost instant focus lock, plus ISO sensitivity of ISO 100–25,600, up to 11fps continuous shooting and Wi-Fi/NFC functionality.

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Fixed-lens cameras

If you're happy to move your feet to get the best shot, or simply want an all-in-one camera, you'll struggle to find better examples than these



Canon PowerShot G7 X Mark II

• £539 • www.canon.co.uk

The PowerShot G7 X Mark II sits just above the entry-level G9 X II (£399) within Canon's flagship G-series premium compact range. Built around a 20.1MP, 1in CMOS sensor, the G7 X II is equipped with a 4.2x optical zoom that provides the 35mm equivalent of 24-100mm. While there's no viewfinder, the 3in/1.04-million-dot rear LCD display is impressively sharp.



Fujifilm X100F

• £1,289 • www.fujifilm.co.uk

The X100F is the latest model in Fujifilm's line of fixed-focal-length premium compacts. Using the same 24.3MP APS-C X-Trans CMOS sensor as the flagship X-Pro2 and X-T2 mirrorless models, the X100F has a 23mm f/2 Fujinon lens that's ideal for street photography. The X100F also has a hybrid viewfinder that can provide an optical view with framing guides, or a 2.36-million-dot electronic viewfinder with 100% coverage.



Panasonic Lumix DMC-FZ1000

• £569 • www.panasonic.com/uk

Released in 2014, the 20.1MP Lumix DMC-FZ1000 sits just below Panasonic's flagship FZ2000 bridge camera. Both models share the same 20.1MP, 1in Live MOS sensor and 2.36-million-dot EVF, although the FZ2000 has a 20x zoom (24-480mm) whereas the FZ1000 is fitted with a 16x zoom (24-400mm). Both have built-in image stabilisation and both provide 4K video recording.



Panasonic Lumix DMC-LX100

• £499 • www.panasonic.com/uk

The LX100 combines solid construction, stylish design and good handling to great effect. And while the 12.8MP of effective resolution produced by the LX100's Micro Four Thirds sensor isn't the highest in its class, image quality is excellent. Factor in a 24-75mm optical zoom, raw capture, full manual control, 4K video capture and a 2.76-million-dot EVF, and the LX100 undoubtedly remains a tempting package.



Leica Q (Typ 116)

• £3,549 • uk.leica-camera.com

The Leica Q has a 24.2MP full-frame sensor, a class-leading 3.68-million-dot electronic viewfinder and a 3in, 1.04-million-dot touchscreen display. The fixed Leica Summilux lens provides a focal length of 28mm with a maximum aperture of f/1.7, with built-in image stabilisation to keep images sharp at slower shutter speeds.



Panasonic TZ90

• £361 • www.panasonic.com/uk

The TZ90 is positioned just below the flagship TZ100, with the TZ90 using a smaller 1/2.3in sensor that provides 20.3MP of effective resolution, but gaining a more powerful 30x optical zoom that provides the 35mm equivalent of 24-720mm. This makes the TZ90 slightly bigger and heavier overall.



Sony RX10 Mk III

• £1,399 • www.sony.co.uk

The 20.1MP Sony Cyber-shot DSC-RX10 III premium bridge camera has a 24-600mm zoom and built-in Sony SteadyShot image stabilisation, while 4K video capture is also supported. The newer RX10 Mk IV model adds touchscreen control and a more advanced fast hybrid AF system, but the RX10 Mk III is around £400 cheaper.



Olympus Tough TG-5

• £399 • www.olympus.co.uk

The TG-5 is a rugged premium compact, waterproof to 15m, shockproof to 2.1m, crushproof to 100kg and freezeproof to -15°C. Features include a 1/2.3in backside-illuminated 12MP CMOS sensor and a 4x optical zoom that's equivalent to 25-100mm in 35mm terms.



Panasonic TZ100

• £528 • www.panasonic.com/uk

The TZ100 is Panasonic's flagship travel compact with a 1in, 20.1MP sensor and 10x Vario-Elmarit zoom that provides the 35mm equivalent of 25-250mm. Features include in-camera optical image stabilisation (OIS), lossless raw capture, 4K video recording and Panasonic's 4K Photo mode.



Sony RX100 V

• £949 • www.sony.co.uk

Sony's Cyber-shot DSC-RX100 series has pretty much rewritten the rules as to what can be expected of a premium compact. With its 1in, 20.1MP Exmor RS stacked sensor and Bionz X processor, the RX100 V is built for speed. It offers a top burst of 24fps, alongside 4K video capture and a new hybrid AF module.

Cameras for video

If you like to dabble in video or require a camera that's fit for more serious movie purposes, these top ten contenders are well worth consideration



Panasonic GH5

● £1,699 ● www.panasonic.com/uk

Panasonic's GH range has long been the standard bearer for mirrorless video enthusiasts, with the GH5 being the latest model in the series. Headline features include the ability to record 4K video at 50/60fps, alongside 4:2:2 10-bit recording at 30fps for maximum flexibility at the post-production stage. Still-image abilities aren't lacking, either, with the GH5's 20.3MP Micro Four Thirds sensor capable of excellent image quality.



Panasonic FZ2000

● £999 ● www.panasonic.com/uk

The FZ2000 is presented as a stills/video hybrid device in much the same way as the Sony Cyber-shot DSC-RX10 IV is. Built around a 20.1MP, 1in sensor, the FZ2000 is equipped with a 24-480mm equivalent optical zoom. In terms of its video abilities, the FZ2000 can record Cinema 4K at 24fps or QFHD 4K at 60fps with no upper time limit. In addition, it can export 10-bit 4:2:2 footage to an external recorder.



Sony Alpha 7S II

● £2,499 ● www.sony.co.uk

With its 12.2MP full-frame Exmor CMOS sensor and expanded sensitivity range of ISO 50-409,600, the Alpha 7S II is purpose-built for low-light shooting. With support for 4K (3840x2160-pixel) internal recording, using full-frame readout without line skipping, it's also capable of capturing the highest quality 4K footage. This makes the Alpha 7S II a great camera for wedding and press photographers and videographers.



Canon XC10

● £1,599 ● www.canon.co.uk

As part of Canon's professional Cinema EOS range the XC10 is primarily designed for video. That said, it handles much like a DSLR and its 1in sensor can also be used to capture 12MP still images. While these obviously aren't up to regular DSLR quality, they nonetheless remain excellent by camcorder standards. On the front, the XC10 is equipped with a 24-240mm equivalent zoom, while video abilities extend to 4K/25p capture at either 205Mbps/sec or 305Mbps/sec.



Panasonic LX15

● £568 ● www.panasonic.com/uk

The LX15 essentially takes the basic design and handling template of the LX100, reduces the overall size and weight, and then adds a few twists of its own. These include a 20MP, 1in sensor and a 24-72mm equivalent zoom. The LX15 has touchscreen control, 5-axis image stabilisation and 4K video capture of up to 15 minutes at a time.



Sony RX10 IV

● £1,799 ● www.sony.co.uk

The Sony Cyber-shot DSC-RX10 IV is the most advanced model in Sony's flagship bridge camera range. While resolution remains at 20.1MP, the RX10 IV benefits from Sony's ultra-fast Exmor RS stacked sensor design. The RX10 IV has 4K video capture at 24p or 30p with full pixel readout and no binning is also provided.



Sony Alpha 6500

● £1,279 ● www.sony.co.uk

The 24.2MP Alpha 6500 is Sony's flagship APS-C mirrorless camera and is an enhanced version of the Alpha 6300. Improvements include a tweaked Bionz X processor, built-in 5-axis image stabilisation and touchscreen control. Video abilities extend to 4K capture at 25p/100Mbps, with full pixel readout and no pixel binning.



Sony RX100 IV

● £699 ● www.sony.co.uk

The Cyber-shot DSC-RX100 IV uses the same 20.1MP Exmor RS sensor as the RX100 V update, and provides the same basic 4K video capture functions. The main differences are that the IV lacks the on-sensor phase-detection AF of the V and is slower at burst shooting. If you can live with these inconveniences, the RX100 IV is an exceptional compact.



Canon EOS M5

● £899 ● www.canon.co.uk

The EOS M5 is Canon's mirrorless flagship model and follows a more DSLR-like template than its predecessors. It's also the only Canon mirrorless camera to be fitted with an EVF. With a 24.2MP APS-C sensor, the M5 has Dual Pixel AF for speedy live view focus, and supports 1080p full HD video capture at 60fps.



Canon EOS 77D

● £749 ● www.canon.co.uk

The EOS 77D is a solid step-up DSLR. Built around a 24.2MP APS-C sensor and DIGIC 7 image processor, it inherits the 80D's versatile 45-point AF system, while live view focus is handled by Canon's Dual Pixel AF. Although 4K video is not supported, the EOS 77D can record 1080p full HD up to 60fps with video-specific electronic image stabilisation.

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Third party

Before casting our eyes over some of the best own-brand lenses from camera manufacturers, let's look at ten of the top third-party optics



Samyang 21mm f/1.4 ED AS UMC CS

- £279
- www.samyanglensglobal.com

Available in Canon EF-M, Fujifilm X, Micro Four Thirds and Sony E mounts, this fast, wide prime comes into its own for shooting in low light or where creating a delightful shallow depth of field is key. It's manual-focus only, so it's no good for action or spur-of-the-moment shots, but if you have a solid focusing technique it produces exemplary results.



Samyang AF 35mm f/2.8 FE

- £279
- www.samyanglensglobal.com

This lens is a moderate wideangle autofocus prime designed for Sony full-frame mirrorless cameras. It's the third Samyang lens designed for the Sony FE mount, following on from the AF 14mm f/2.8 FE and the AF 50mm f/1.4 FE. Best of all, it's sharp, relatively inexpensive and is a great option for situations when you want to be unobtrusive.



Tamron SP 70-200mm f/2.8 Di VC USD G2

- £1,349
- www.intro2020.co.uk

This telephoto zoom offers a big saving over Canon and Nikon's 70-200mm offerings, which cost closer to £2,000. With excellent optics, effective image stabilisation, fast autofocus and a weather-sealed construction, it offers excellent value for money. Indeed, it gives up little compared to its pricier rivals and shouldn't be disregarded from your shortlist. Overall, this is one of Tamron's finest lenses yet and comes highly recommended for the enthusiast and semi-pro.



Tamron SP 85mm f/1.8 Di VC USD

- £749
- www.intro2020.co.uk

If you'd like a fast, image-stabilised 85mm prime, this lens is well worth a closer look. The short telephoto focal length is ideally suited to portraiture, both on full-frame and APS-C cameras. On APS-C it provides a 135mm-equivalent angle of view, and although you may glance at the price and think it's a lot to pay, it's smaller and cheaper than any 85mm f/1.4 alternatives you might look at. It must also be said that the build quality is excellent compared to some older designs.



Sigma 50mm f/1.4 DG HSM Art

- £571
- www.sigma-imaging-uk.com

If you're after one of the finest 50mm primes, look no further. This optic delivers sublime image quality and renders out-of-focus highlights beautifully. It's a heavy lens that handles best on DSLRs that feature large grips, such as the Canon EOS 5D Mark IV and Nikon D850.



Sigma 100-400mm f/5-6.3 DG OS HSM C

- £800
- www.sigma-imaging-uk.com

Many users can't justify the cost of long zooms, and don't want to cart around the weight, either. This telezoom addresses these problems, being more affordable and smaller than other 100-400mm zooms. It's a superb choice for APS-C DSLR users, but it's not weather sealed.



Sigma 105mm f/2.8 Macro EX DG OS HSM

- £359
- www.sigma-imaging-uk.com

This lens offers a sensational close-up performance. It has optical image stabilisation with a 4-stop benefit in shake reduction. What's more, it feels robust and handles well. It's a must-have lens if you like to reproduce subjects at life-size.



Sigma 135mm f/1.8 DG HSM

- £1,199
- www.sigma-imaging-uk.com

This hefty prime is aimed at portrait and wedding shooters looking for something extra to make their images stand out from the crowd. With its superb sharpness and dreamy bokeh, it provides a look that few other lenses can match. It's a beauty!



Tamron SP 150-600mm f/5-6.3 VC USD G2

- £1,129
- www.intro2020.co.uk

As a rival to the also excellent Sigma 150-600mm f/5-6.3 DG OS HSM Sport (£1,329), this long zoom's appeal lies with sports and wildlife photographers. It features an upgraded optical performance, improved autofocus speed, vibration-reduction enhancements and resilient weather sealing.



Zeiss Batis 85mm f/1.8

- £936
- www.zeiss.co.uk

Like the Batis 25mm f/2 (£1,015), Zeiss has styled this lens to complement Sony's full-frame Alpha 7-series. With a solid build quality and stunning optical performance, it's a tempting lens for portrait, event, wedding and documentary photographers. Hire prices start from £24 per day excluding VAT.

Canon

If you fancy expanding your collection of lenses for your Canon DSLR, these are worth a close look

Canon EF 50mm f/1.8 STM

● £106 ● www.canon.co.uk



Compatible with full-frame and APS-C DSLRs, this 'nifty fifty' is a short telephoto lens with an equivalent focal length of 80mm on an APS-C. It incorporates a stepper motor (STM) for smooth and quiet AF, and makes for an ideal upgrade from an 18-55mm kit lens. Stopping down from f/1.8 to f/2.8 improves sharpness, and all trace of vignetting disappears by f/4.



Canon EF-S 10-18mm f/4.5-5.6 IS STM

● £199 ● www.canon.co.uk

If you're after a wideangle zoom for your Canon APS-C DSLR, this is a fine example to contemplate. Its stepping motor technology (STM) helps keep focus operation inaudible, and with 4-stop stabilisation it's possible to shoot sharp, handheld images with shutter speeds as slow as 1/5sec.



Canon EF 70-300mm f/4-5.6 IS II USM

● £429 ● www.canon.co.uk

This telephoto zoom incorporates 4-stop image stabilisation and a new Nano USM motor for fast and silent AF. It weighs 720g, has a nine-bladed diaphragm for attractive background blur and is equivalent to 112-480mm when used on APS-C-sensor bodies. The only thing it really lacks is a rubber seal around the mount.



Canon EF-S 60mm f/2.8 USM Macro

● £379 ● www.canon.co.uk

This dedicated macro lens for Canon APS-C users is equivalent to 96mm in the 35mm format and will enable you to capture stunning close-ups at true life size (1:1). It has a minimum focusing distance of 20cm, in addition to full-time manual-focus override, and can double up as a useful portrait lens.



Canon EF 85mm f/1.2 L II USM

● £1,569 ● www.canon.co.uk

Popular with portrait and wedding photographers, this optic is a cheaper and lighter solution to the Canon EF 85mm f/1.2 L II USM (£1,748). It has optical image stabilisation that's effective up to 4 stops and relies on Canon's high-speed ultrasonic motor (USM) to deliver fast, quiet and highly accurate autofocus.

Leica

Leica makes stellar manual-focus prime lenses and here we've gathered our five favourites

Leica Summilux-M 35mm f/1.4 ASPH

● £3,649 ● www.leica-camera.com



The perfect partner for Leica M-series cameras, especially when shooting street and documentary photography, this wide prime is widely regarded as one of the best lenses ever made for any camera. The latest incarnation features a floating element behind the aperture blades to ensure that the performance is equally outstanding at close focusing distances.



Leica Elmarit-M 28mm f/2.8 ASPH

● £1,650 ● www.leica-camera.com

If the 35mm (see above) isn't wide enough, this 28mm should be perfect. In addition to offering a wider angle of view, it is the most compact M-series lens and weighs just 180g. Its diminutive profile means that, unlike its big brother, the 28mm f/2 (£3,230), it won't block the corner of the rangefinder.



Leica 90mm f/2 Apo-Summicon-M ASPH

● £2,999 ● www.leica-camera.com

This extraordinary lens may be on the hefty side for an M series, but there is no finer short telephoto prime for image quality. It's sharp right into the corners, even at wide apertures, achieved through a combination of apochromatic colour correction, an aspherical lens surface and two high-refraction glass elements.



Leica Summilux-M 50mm f/1.4 ASPH

● £2,999 ● www.leica-camera.com

A stop faster than the 50mm f/2 Summicron (£1,699), this lens delivers beautiful bokeh at wide apertures and makes for an ideal standard lens for available-light shooting. It features a floating element behind the aperture blades to ensure outstanding performance at close distances and has a scalloped focus ring.



Leica Noctilux-M 50mm f/0.95 ASPH

● £7,999 ● www.leica-camera.com

The 50mm Noctilux has been around for over 50 years but has evolved in that time to its current guise, with an astonishing f/0.95 maximum aperture. Not only can it shoot in situations that other lenses can't, but it can also make your images 'pop' in a way that other lenses can only envy.

Fujifilm

The X series is supported by some sensational primes and zooms. We reveal some of the best

Fujinon XF 23mm f/2 R WR

● Price £479 ● www.fujifilm.eu/uk



This lens offers a focal length equivalent to 35mm and is incredibly versatile since it forces you to interact with your subject by moving your feet. It's compact in size and reassuringly weather-resistant – it can operate in temperatures as low as -10°C. Featuring nine aperture blades, it produces attractive bokeh and is notably quiet, and fast, when focusing.



Fujinon XF 35mm f/2 R WR

● Price £429 ● www.fujifilm.eu/uk

With a focal length of 53mm in 35mm film terms, this light and compact lens offers an angle of view similar to that of the human eye. The lens is made up of nine elements in six groups, with two elements being the aspherical type. The result is rich circular bokeh at wide apertures. It has a weather-resistant build quality too.



Fujinon XF 50mm f/2 R WR

● Price £449 ● www.fujifilm.eu/uk

This mid-telephoto prime offers a focal length equivalent to 76mm in 35mm film terms, and a maximum aperture of f/2, making it ideal for portraiture, low light and most everyday subjects. It's petite and lightweight, and has an optical formula that arranges nine glass elements in seven groups.



Fujinon XF 56mm f/1.2 R

● £799 ● www.fujifilm.eu/uk

Providing a similar angle of view to an 85mm lens on a full-frame camera, this versatile piece of glass has an optical design featuring 11 elements in eight groups. This combination ensures sharpness while also reducing chromatic aberration. Sharpness and detail are good, even when the lens is used wide open.



Fujinon XF 16-55mm f/2.8 R LM WR

● £949 ● www.fujifilm.eu/uk

Weighing a hefty 655g, and featuring extensive weather-proofing, this lens is built to withstand challenging conditions. It has a focal-length equivalent to 24-84mm (in 35mm film terms) and is ideal for all subjects from portraits to landscapes. It features a complex arrangement of 17 elements in 12 groups.

Olympus

If you're a Micro Four Thirds user, your bag is likely to have enough space to fit one of these

Olympus M.Zuiko Digital 17mm f/1.8

● £369 ● www.olympus.co.uk



One of the best things about Micro Four Thirds is the availability of small, high-quality primes such as this 17mm f/1.8. With a moderate wideangle view equivalent to 35mm on full-frame, it's ideal for street photography where you want to be discreet. The push-pull manual focus ring with distance and depth-of-field scales is a particularly nice touch.



Olympus M.Zuiko Digital 45mm f/1.8

● £209 ● www.olympus.co.uk

Perhaps the single must-have prime for Micro Four Thirds users is this tiny, inexpensive lens, which gives a short telephoto view equivalent to 90mm. Its relatively fast maximum aperture makes it perfect for shooting pictures of people indoors, with a nice degree of background blur. It gets a big thumbs up from us.



Olympus M.Zuiko Digital ED 60mm f/2.8 Macro

● £360 ● www.olympus.co.uk

This lightweight prime is a real heavyweight when it comes to close-up work, combining excellent image quality with true 1:1 macro. A large focus-limit switch comes in handy for photographing longer-distance subjects such as portraits. Its weathersealed construction is the icing on the cake.



Olympus M.Zuiko Digital ED 12-40mm f/2.8 Pro

● £759 ● www.olympus.co.uk

Few standard zooms are as accomplished as this premium optic. With a versatile 24-80mm equivalent range, it offers superb image quality regardless of focal length, aperture setting or focus distance. Weathersealed construction and a well-designed manual focus ring round off a truly outstanding package.



Olympus M.Zuiko Digital ED 40-150mm f/2.8 Pro

● £1,099 ● www.olympus.co.uk

A perfect partner for the 12-40mm (left), this top-notch large-aperture telephoto zoom provides stunning image quality across its 80-300mm equivalent range. Fast, silent AF makes it great for shooting moving subjects, while a weathersealed construction means it'll keep on going when conditions get tough.

Nikon

Nikon's vast range of lenses caters for all types of user, from beginner to the working professional

AF-S DX Nikkor 35mm f/1.8G

● £179 ● www.nikon.co.uk



This is a very attractive focal length for portraits when used with Nikon APS-C DSLRs, and although this lens is a few years old now, it remains a good buy. There was some colour fringing visible in our high-contrast tests and this was echoed to a very slight degree in real-world photographs, but not enough to undermine overall image quality.



AF-S DX Nikkor 16-85mm f/3.5-5.6 VR ED

● £579 ● www.nikon.co.uk

This 16-85mm zoom lens features Nikon's two-mode Vibration Reduction (VR-II) system. The lens is a versatile performer, but because of its variable aperture the smallest f-stop decreases from f/22 at 16mm to f/36 at 85mm, and the corresponding resolution figures do take a hit due to diffraction.



AF-S Nikkor 70-300mm f/4.5-5.6G IF-ED VR

● £305 ● www.nikon.co.uk

While not particularly fast at f/4.5 this is still a very handy zoom lens. It's light and compact with a very effective VR system when shooting handheld, so is good for travel. The lens also includes a Silent Wave Motor. The sweet spot is found between f/5.6 and f/8, with excellent sharpness towards the centre.



AF-S Nikkor 50mm f/1.8G

● £199 ● www.nikon.co.uk

While this 'nifty fifty' is showing its age, for portraits and street work it doesn't really put a foot wrong. The 50mm f/1.8G includes some very useful features such as a Silent Wave Motor, curved aperture blades and reduced chromatic aberrations. It makes a great companion for APS-C DSLRs, equivalent to 75mm.



AF-S Nikkor 85mm f/1.4G

● £1,409 ● www.nikon.co.uk

While hardly an impulse buy, this classic portrait lens has got a lot cheaper since it came out in 2011, so you now get a lot of bang for your buck. AF is nothing short of top-class: it's reliable, quick and truly silent when tested on both a full-frame and APS-C DSLRs. There is a small hint of chromatic aberration wide open.

Panasonic

Micro Four Thirds users certainly aren't short of great lenses. These examples start from just £249

Leica DG Summilux 25mm f/1.4 ASPH

● £459 ● www.panasonic.com/uk



The Leica DG 25mm f/1.4 is an ultra-fast standard prime for use with Panasonic and Olympus Micro Four Thirds mirrorless cameras. Comprising nine elements in seven groups, internal construction includes two aspherical lenses and one Ultra High Refractive index lens. The lens also benefits from coatings to minimise ghosting and flare.



Lumix G 7-14mm f/4 ASPH

● £739 ● www.panasonic.com/uk

Owing to the 2x crop factor of the Micro Four Thirds standard, this high-end ultra-wideangle zoom provides a focal range equivalent to 14-28mm in 35mm terms. This makes it ideal for landscape enthusiasts looking to capture expansive horizons. Internally, the lens is constructed from 16 elements in 12 groups.



Lumix G Vario 100-300mm f/4-5.6 II

● £569 ● www.panasonic.com/uk

With a 35mm equivalent range of 200-600mm, this telephoto zoom, with built-in optical image stabilisation, is an ideal lens for wildlife and sports shooters. It features one Extra-Low Dispersion lens to combat fringing and its splashproof construction means you can continue to use it in light rain.



Leica DG Nocticon 42.5mm f/1.2 ASPH Power OIS

● £1,199 ● www.panasonic.com/uk

The Nocticon DG 42.5mm is a high-end ultra-fast lens that's tailor-made for portrait photography owing to its 85mm equivalent focal length (in 35mm terms) and its ability to create an extremely shallow depth-of-field effect. It also benefits from optical stabilisation.



Lumix G 20mm f/1.7 II ASPH

● £249 ● www.panasonic.com/uk

The Lumix G 20mm f/1.7 is a fast and versatile standard prime that's useful in a wide range of situations. The compact 'pancake' design makes it a great lens for urban photography where large lenses are neither practical nor desirable. Internally, the 20mm f/1.7 II is constructed from seven elements in five groups.

Pentax

You don't have to spend lots of money to pick up a good Pentax lens. Here are our five favourites

Pentax 35mm f/2.4 SMC DA AL



● £119 ● www.ricoh-imaging.co.uk

The Pentax 35mm f/2.4 is an entry-level standard prime that equates to 52.5mm when mounted on an APS-C DSLR. While not as fast as the Pentax 35mm f/2 SMC AL, it only costs around a third of the price. Internally, the lens is constructed from six elements in five groups and benefits from a Super Protect coating on the front element to aid with cleaning.

Sony

There was once a small selection of full-frame E-mount lenses, but thankfully not any more

Sony Planar T* FE 50mm f/1.4 ZA



● £1,449 | www.sony.co.uk

This lens is pretty much as near to perfect in terms of optical quality as it's possible to get. It's stunningly sharp even at maximum aperture, while rendering beautifully blurred defocused backgrounds, thus making it ideal for low-light or portrait shooting. A built-in aperture ring makes for intuitive operation, too.



Pentax 50mm f/1.8 SMC DA

● £129 ● www.ricoh-imaging.co.uk

This lightweight prime equates to 76.5mm when mounted on an APS-C DSLR. This pushes it into portrait-lens territory, where its fast f/1.8 maximum aperture can be used to help lift subjects from the background. The front element comes treated with Pentax's Super Protect coating to repel dust and water.



Pentax 55-300mm f/4-5.8 ED WR DA

● £299 ● www.ricoh-imaging.co.uk

When mounted on an APS-C Pentax DSLR, the Pentax 55-300mm f/4-5.8 delivers a focal range that's equivalent to 84.5-460mm in 35mm terms. This makes it a very practical lens for DSLR newcomers to carry alongside their standard 18-55mm kit zoom. At £299 it won't break the bank, either.



Sony FE 85mm f/1.8

● £599 ● www.sony.co.uk

Sony's full-frame FE lenses have gained a reputation for being huge and expensive, but the firm also makes some smaller and more affordable options for enthusiast photographers. This 85mm prime is a great portrait lens for both full-frame and APS-C users, combining decent sharpness with attractive background blur.



Sony FE 70-200mm f/4 G OSS

● £1,249 ● www.sony.co.uk

Thanks to its f/4 aperture, this premium telezoom is a great match to Alpha 7 cameras in terms of size and weight, and notably more portable than its f/2.8 sibling. It's also equally at home on Sony's Alpha 6000-series models. Optically, it delivers the goods, with its fast focusing sealing the deal.



Pentax 70-200mm f/2.8 ED DAW D-FA* HD

● £1,999 ● www.ricoh-imaging.co.uk

The 70-200mm f/2.8 is a telephoto zoom from Pentax's professional-grade 'Star' range. Designed for the Pentax K-1 full-frame DSLR, it can also be mounted on Pentax APS-C DSLRs to provide the 35mm equivalent of 107-307mm. It comes equipped with a tripod handle and focus-range limiter.



Pentax 200mm f/2.8 DA*

● £879 ● www.ricoh-imaging.co.uk

The Pentax 200mm f/2.8 DA* is a fast telephoto prime designed to be used in tough conditions. As such, it benefits from weather sealing and protective coatings on the front element. Internally, it is constructed from nine elements in eight groups. A Supersonic Direct-drive Motor (SDM) ensures fast, accurate AF.



Sony FE 90mm f/2.8 Macro G OSS

● £889 ● www.sony.co.uk

The only autofocus lens for Sony full-frame mirrorless that offers 1:1 magnification, this short telephoto macro is a superlative lens. Indeed, it's one of the sharpest we've ever tested, while also giving beautifully rendered out-of-focus backgrounds for portraiture. The push-pull focus ring is also useful for macro work.



Sony FE 12-24mm f/4 G

● £1,699 ● www.sony.co.uk

For ultra-wideangle lovers, Sony's latest optic is one of the best around. Significantly smaller than comparable lenses for DSLRs, it nonetheless delivers consistently excellent image quality. While it's certainly not for everyone and will exceed some tight budgets, it's a great option for those who shoot interiors, architecture or landscapes.



What's on
your **wish list?**

Visit wex.co.uk/wishlist for inspiration

The art of science

We asked for your best images depicting engineering and technology, and you didn't disappoint



Back in August, *Amateur Photographer* teamed up with the Institute of Engineering and Technology (IET) for a fascinating photography competition. The brief was to challenge the stereotypes of engineering as being a male-only world dominated by oily overalls, hard hats and hi-vis jackets. The fact is that engineering and technology enhance our lives in so many cool ways.

As photographers, even the cameras we use every day represent a marriage of cutting-edge engineering and technology, which is why we were attracted to working with the IET in the first place.

Well, the results are in and you didn't disappoint – as if we ever thought for a moment that you would. Here is our pick of the winners and our favourite highly commended images.

Structure and Transport winner, and overall winner Naf Selmani, London, UK

 Photographed from below, this is the Hive at Kew Gardens – a spectacular new bee-inspired sculpture. One of the young visitors plays on the top glass floor of this multi-sensory experience that integrates art, science and landscape architecture.

© NAF SELMANI

Fujifilm X-E1, Zeiss Touit 12mm, 1/250sec at f/5.6, ISO 200



Design and Production winner

Santiago Villamediana Sanchez, Madrid, Spain

◀ The image depicts a researcher working in a thermal vacuum chamber that simulates the environment of space. It's used for the design and production of micro-satellites and other space equipment. 'I was especially attracted by the degree of concentration of the researchers as they work with this delicate space equipment,' says Santiago. 'I tried to recreate the chiaroscuro atmosphere of the paintings of Caravaggio with the help of a speedlight and blue gel.'

Nikon D800, Nikkor AF 20-35mm f/2.8, 1/50sec at f/5.6, ISO 800



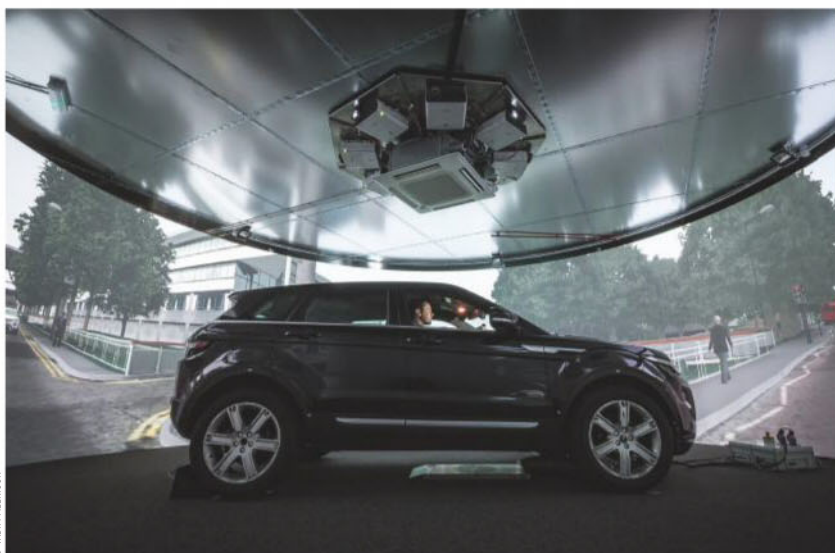
Environment and Energy winner Stephen Morris, Clwyd, Wales

⬆ This amazing image depicts the Royal Air Force Aerobatic Team, the Red Arrows turning over the Gwynt y Môr wind farm off the North Wales coast during a display at Rhyl airshow in 2016. 'The team was having to perform their "flat display" due to the low cloud,' recalls Stephen. 'Aviation photography has long been a passion of mine, especially military aircraft. This image was taken from some high ground, Graig Fawr. It was quite a challenge as it was very windy at the time, so I used a monopod to give the camera some stability.'

Canon EOS 7D Mark II, 100-400mm at 400mm, 1/2000sec at f/7.1

© STEPHEN MORRIS

© VADIM MELNICUK



Digital winner Vadim Melnicuk, Warwick, UK

⬆ This photo features the 3xD Simulator for Intelligent Vehicles at WMG, University of Warwick. The driving simulator removes much of the risk associated with testing autonomous cars by replicating complex driving scenarios, different environmental conditions and unexpected events in a safe and repeatable environment.

'I wanted to compose an image that could demonstrate the grand scale of the driving simulator facility I am using

for my doctoral research,' explains Vadim. 'I asked my colleague to pose for me and stay relatively still during the shot. The camera was mounted onto the tripod, capturing both rear and front views within the simulator room. Also, I decided to feature a large portion of the ceiling where eight projectors are mounted. I thought it might help to understand how visuals are projected onto the 360° wall surrounding the vehicle. I had to switch off one of the projectors and lean towards the floor to avoid being reflected on the vehicle.'

Canon EOS 60D, EF-S 10-18mm at 10mm, 20secs at f/20



© SANTIAGO VILLAMEDIANA/UPM

Robotics winner Santiago Villamediana Sanchez, Madrid, Spain

⬆ A student at the Technical University of Madrid flies a drone on the terrace of his engineering school. The drone was built by himself and other members of the engineering students association (IEEE). 'Drones are playing a fundamental role in society,' says Santiago, explaining why he shot the image. 'I wanted to illustrate it with some beauty, by shooting on the terrace of the technology centre at sunset. Two speedlights were used.'

Nikon D800, Nikkor AF 20-35mm f2.8, 1/160sec at f/8, ISO 1000

Favourite Highly Commended images



© ROB YORKE



© 2017 MARTIN WAIT

Rob Yorke, Kent

⬆ This is sunrise over the Dudgeon offshore substation, situated about 20 miles out to sea, north of Cromer, Norfolk. It is connected, via undersea cables, to the 67 wind turbine generators of the Dudgeon Offshore Wind Farm. 'I looked out of the office window on our vessel, the Esvagt Njord, noticed the sunrise and made my way to the outside deck to take some photos,' recalls Rob, who works for the substation's operator, Statoil. 'It was excellent timing as the vessel was positioning close to the substation to connect and allow us to transfer the uptime system for our day's work. I took 11 shots using my iPhone 7's LIVE function so each one is a short one-second clip.'

Apple iPhone 7

Eddie Boyd, Inverness

➤ Eddie photographed a rack of blades for wind turbines, stacked at Inverness harbour ready for use in a development in the north Highlands. 'I had never seen how they were arranged for transport before and found the scene quite interesting,' he says. He clambered through to get a close look and shot handheld from a very low position to get the length of the blade protrusion.

Canon EOS 6D, EF 24-105mm f/4L IS USM at 24mm, 1/1000sec at f/4.5



© EDDIE BOYD



Martin Watt, Fife

Here we see three Queensferry crossings, spanning three centuries of engineering innovation. Martin took this shot ten days before the new Queensferry Crossing opened. 'Living in Fife, I have endured several years of upheaval on the Forth Road Bridge while the new Queensferry Crossing took shape,' he says. 'But I studied

engineering at university and I'm a member of the IET so I think it's been worth it as we now have a new engineering wonder on our doorstep.' Martin has photographed the bridges several times and made stitched panoramas but this was the first time he had managed to get them all in one shot.


Canon EOS 5D Mark III, EF 16-35mm f/2.8 L II USM at 16mm, 30 seconds at f/10, ISO 200



© MARTIN PICK



Martin Pick, Doncaster,

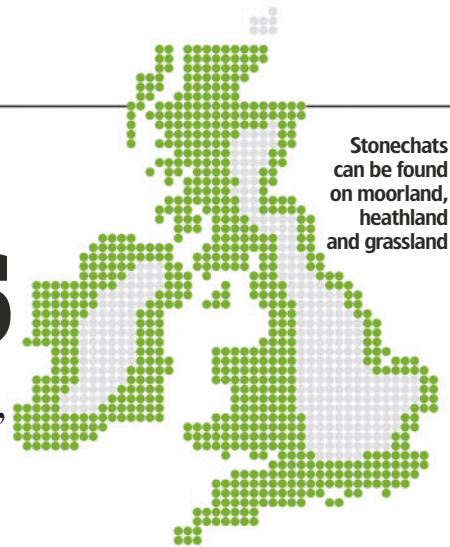
 In this image, Dr Juan José Vilatela is operating a prototype production unit for the manufacture of continuous carbon nanotube fibre and mat materials at the University of Cambridge, Department of Materials Science.

'The picture was taken through a Perspex sheet which formed a side of the working enclosure,' explains Martin. 'I pressed with the lens close against the Perspex to minimise reflections. It was handheld and, with relatively low light levels, I remember that my concerns were avoiding camera movement and getting his eyes in focus with the low depth of field.'

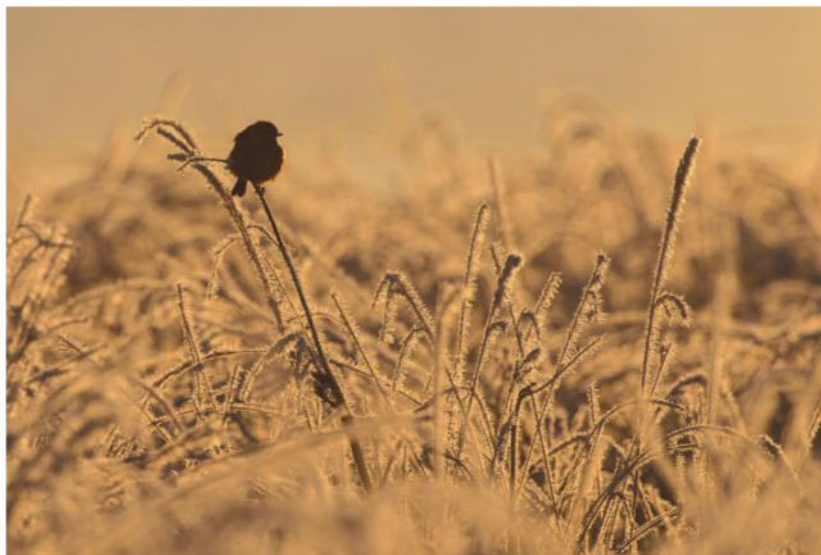
Nikon D2X, Nikkor 85mm f/1.8, 1/20sec at f/2.4

Stonechats

With their striking dark heads and orange-red breasts, stonechats are beautiful subjects to capture and are easily accessible over the winter, says **Oscar Dewhurst**



Stonechats can be found on moorland, heathland and grassland



By placing the stonechat small in the frame, you can tell a story of its surroundings



The bird's orange-red breast looks best in the light of early morning or late afternoon

About Stonechats

Stonechats are robin-sized birds, with an orange-red breast and contrasting dark head, and white neck patches. In winter, they are widely dispersed across the UK in a range of habitats, making them more accessible to photographers than during the breeding season.

- **Location** Fairly widespread in the UK. In the summer, they can be found breeding on moorland, heathland and sometimes grassland. In winter, some individuals move to the coast.
- **Size** 11.5-13cm long, so slightly smaller than robins.
- **Breeding** Stonechats breed in heathland, coastal dunes and rough grassland where there are scattered small shrubs and bramble, gorse or heather, in which a cup-shaped nest is made of grass and moss.
- **Diet** Primarily invertebrates, but also seeds and fruit such as blackberries.
- **Population** 59,000 breeding pairs

Stonechats are widespread throughout the UK, and in winter many birds that breed inland on moorland and heathland move out to coastal regions. Their habit of perching on top of vegetation such as bracken and brambles makes them relatively conspicuous and means that clear, unobstructed images can be obtained. They are also very attractive birds, with their striking dark heads, white around their necks and orange-red breasts.

Habitat

In winter, they can be found in a range of habitats, including grassland, moorland, heathland, coastal dunes and wasteland. Have a look at the latest bird sightings online for your county (most counties will have a website for the bird club where you can see latest sightings). Also listen out for their characteristic sharp loud call that sounds similar to two stones being knocked together. However, stonechats are not just a subject for winter photography. In spring and early summer the males have striking black heads while breeding, and around August some of the birds breed in heathland, which turns bright purple and can look stunning in images.

Best time to shoot

One of the good things about photography in winter is that the sun is fairly low all day, so you don't get the problems associated with harsh sunlight in summer, such as strong shadows and highlights. Having said that, the light near sunrise and sunset is still more appealing. This, combined with higher activity levels around these times, means it's still worth trying to get out early or late. When the sun is low, it also gives you a chance to use different light angles.

KIT LIST

◀ Binoculars

I carry binoculars wherever I go when I'm doing photography, as they are much lighter and clearer to look through than camera viewfinders, so are invaluable in finding my subject.



◀ Tripod

Stonechats are small, so it can be hard to avoid locking on to the background when handholding. Also, if you are waiting for a bird to land on one of its preferred perches, it is easier to leave the camera on a tripod so you have quick access when it appears.





Oscar Dewhurst

is an award-winning wildlife photographer from London. Currently studying for a research master's degree in biology, he has already photographed a wide range of subjects, ranging from urban foxes and bitterns, to primates in the Peruvian Amazon. www.oscardewhurst.com.



Setting your camera to single-spot autofocus allows you to keep focus on the bird's face

Shooting advice

Approach

Stonechats can vary significantly in their tolerance to people. Some remain unconcerned, while others can make life more difficult. They often use the same perches, so if you encounter one that is skittish, watch where they like to perch, then try sitting quietly and waiting nearby. Once you are within photographic range, try to shoot from the same level as the bird, for more intimate images.

Settings

I always use continuous AF, and single-spot AF to keep focus on the bird's face. My camera is always set to the fastest frame rate, to increase my chances of capturing the birds when they flick their tail up and down, and flash their wings open. They also regularly leave their perches for a few seconds to catch insects, so there are opportunities for takeoff and landing pictures, although they require very quick reactions.

Lighting

When the sun is behind you, particularly early or late in the day, the warm colours of their breast and back can really pop, and it can also give a catchlight in the eye. However, shooting into the sun can give striking images, such as silhouettes against orange/yellow skies, and stunning rim-lighting around the edge of the bird. If you have the chance, experiment with different light angles and backgrounds to get different effects. As well as different lighting, you can experiment with the size of the bird in the frame, from frame-fillers to including more of the environment. The latter is a good option, for example, in frost or snow.

Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to apply a selective colour adjustment

This image by Ingeborg Gibbon is flawless. It helps, of course, that she shot it using a good-quality macro lens. The camera was most likely mounted on a tripod and the butterfly subject is beautifully positioned in the frame with a narrow depth of field, where the head and body

are in perfect focus. When photographing flowers or insects, some things may contain more colour detail than can be seen on the display. So in this instance I used a selective colour adjustment to darken the luminance of the yellow patches on the wings.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER

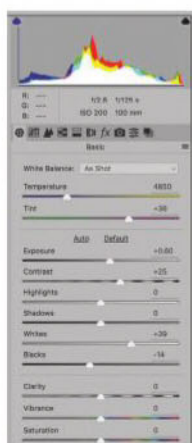


BEFORE



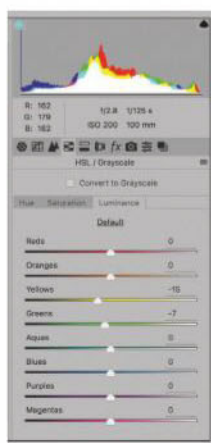
1 Basic panel adjustments

First, I opened the image in Camera Raw, selected the Crop tool and cropped more tightly around the butterfly and leaf. In the Basic panel I adjusted the Contrast slider to add more contrast. I followed this by holding down the Shift key as I double-clicked to auto-set the Blacks & Whites sliders.



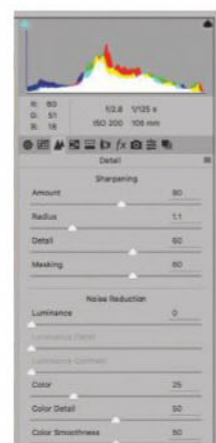
2 Selective colour adjustment

Next, I went to the HSL/Color/Grayscale panel and clicked on the Luminance tab. I selected the Target Adjustment tool from the toolbar, clicked on the yellow of the butterfly's wing and dragged downwards to selectively darken these colours. At the same time, I increased the Vibrance.



3 Sharpen the image

I selected the Detail panel where I adjusted the Sharpening sliders to add more sharpness to the butterfly. Here, I applied an aggressive Amount setting combined with a high Detail and high Masking setting. This added more sharpness but without emphasising the underlying noise in the image.



How to remove distracting elements

I liked this photograph by Dee Wood because the subject is so engaging. This is helped by the camera angle, where Dee was facing the subject directly, but also because of this lady's unique dress sense. Her dress, hat, bag and jewellery are all beautifully coordinated, and really, it is only the graphic design of the ticket that gives away the fact that this is a contemporary image. The doorframe does pull the viewer's attention away to the left, but cropping the image more tightly returns one's focus to the subject.

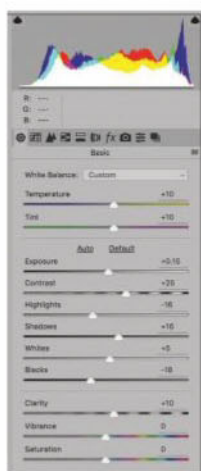


1 Crop the image

To place the main emphasis on the lady in this photograph, I selected the Crop tool and clicked and dragged to define an upright crop that cropped both left and right. In the Basic panel I also adjusted the Temp and Tint sliders to apply a warmer and more magenta white balance.

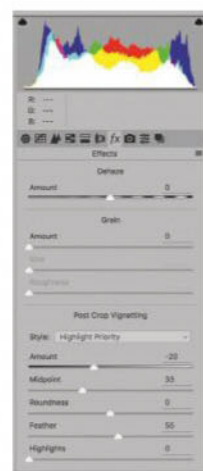
2 Basic panel adjustments

Staying with the Basic panel, I adjusted the tone sliders to optimise the exposure and contrast. Here, I increased the global contrast and fine-tuned the Highlights, Shadows, Whites & Blacks sliders. I also added more Clarity to boost the midtone contrast.



3 Add a post-crop vignette

Lastly, I went to the Effects panel where I added a negative Post Crop Vignette using the Highlight Priority mode. In this instance, I adjusted the Midpoint slider to rebalance the adjustment more to the centre and increased the Feather amount.



Detail panel Masking slider

The Masking slider in the Detail panel can be used to protect flat areas of tone from being sharpened. By increasing the amount of Masking that's applied, you can afford to increase the Amount and Detail sliders to add more sharpness to the fine edges of a photo, while preventing the flat-tone areas from being sharpened. For example, when sharpening a portrait, you

will want the sharpening to add sharpness to facial features such as the eyes, but not to the skin-tone texture. Hold down the Alt key as you drag the Masking slider and you will see a temporary mask preview. White shows the areas that will be affected by the Detail panel sharpening, while black shows the areas where the sharpening effect will be masked.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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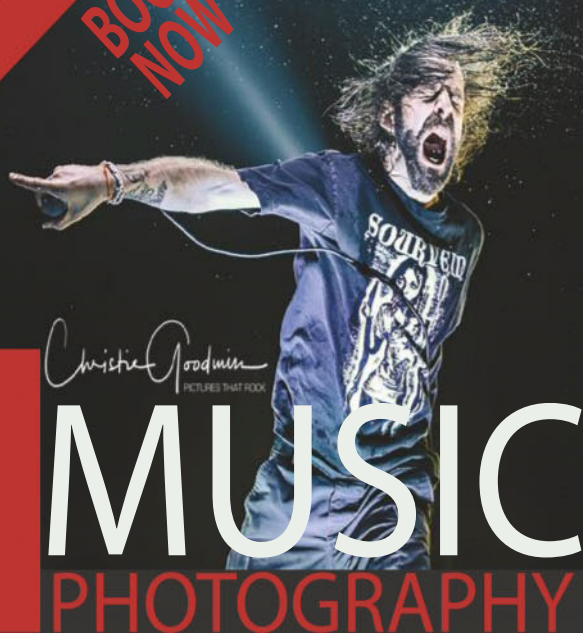
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The extensive range of SD cards can be confusing for the consumer

Which SanDisk 64GB SD card for my XT-2?

Q I want to buy a new 64GB SD card for my Fujifilm XT-2. I've always found SanDisk to be good and, for better or worse, I'm sticking with SanDisk but I wish its product range was easier to understand. There is plenty of choice online – perhaps too much. For around £20 I have the choice of SanDisk SDSDU-064G-U46 Ultra SDXC UHS-I Class 10, SanDisk SDSDB-064G-B35 64 GB SDXC Class 4 Memory Card-Blue and the SanDisk Ultra 64 GB SDXC Class 10. For £30 I have the option of a SanDisk Extreme 64 GB SDXC Memory Card up to 90 MB/s, Class 10, U3, V30, FFP. Mnemonic madness if you ask me! Can you help me sort the wheat from the chaff?

Len Ivings

A Your XT-2 can take UHS-II cards. These are identified by having an extra row of contacts. Currently, there are three types of UHS (Ultra High Speed) card – I, II and, III, respectively. The latter two have the extra contacts. Meanwhile, there are UHS-speed class. Bizarrely, these are also numbered from 1 to 3 but there is no Class 2! There are also standard speed classes (up to 10), but in your case you can ignore these as all UHS-II (or

UHS-III, which is backwards compatible with UHS-II) cards will exceed standard Class 10 speed rating. Basically, you're best getting a UHS-II or later card, and for video recording Fujifilm recommends at least a UHS speed class 3 (U3) rating. Most cards have decent read speeds and the main performance discriminator is the write (to card) speed – 80–90MB/sec or better should be the benchmark. In the current SanDisk range this all adds up to a SanDisk Extreme Pro SDXC II. The bad news is that at the time of writing the cheapest price I could find for a 64GB example was £109. The cheapest equivalent specification card I could find was not a well-known brand, at £47. For around the same price you can get a slightly slower Lexar Pro 1000X card.

Attempting raw processing

Q I have a Fujifilm Finepix S200EXR camera. It can take raw+JPEG, but I have never tried raw processing, and thought that I might have a go. I downloaded Gimp without a problem, and then tried to download UFRaw to work with it. But UFRaw would not download, because my PC is 64-bit. Is there any free software about that will allow me to experiment with raw processing? Initially, I wouldn't want to pay for it, as I may not like it, or it may be too time-consuming for me. Generally, I am perfectly happy with the JPEG from the camera – I am just curious about raw.

Bob (AP forum)

A The S200EXR has an unusual sensor. It's a Super CCD layout, with rows of photosites running diagonally to the frame rather than the more conventional lateral arrangement. It also has a non-standard Bayer filter array



What would be a good choice of telephoto zoom for an Olympus OM-D?

MFT telephoto zoom choices

Q I have an Olympus OM-D E-M1 with the 12mm and the 45mm prime lenses. I wish to buy a telephoto zoom for a trip to Australia but do not know which is the best/sharpest of the lenses available, and so would welcome your advice. The two lenses on which I would welcome your comparison and opinion are the Olympus M.Zuiko Digital ED 40–150mm f/4.0–5.6 and the Panasonic Lumix G Vario 45–150mm f/4.0–5.6 ASPH Mega OIS. If I were to choose the Panasonic lens, would it operate seamlessly on my E-M1 camera?

Pete Jeans

A Both these lenses conform to the Micro Four Thirds standard and will work normally with your Olympus OM-D E-M1. The Panasonic 45–150mm has integrated optical image stabilisation (OIS) and this can be used instead of the camera's sensor-shift IS if you prefer. Both are budget lenses, nevertheless they both offer good performance for their class. The Panasonic is slightly more compact and feels better constructed and of course has Mega OIS, which is essential for bodies that don't have sensor-IS. Some say the Panasonic is sharper at the long end of the zoom range but based on reports from others I wonder if this may simply be down to sample variability.

layout, meaning you can't just tweak an existing algorithm for decoding raw files. The S200EXR can also produce a pseudo-raw file that merges data from two exposures to maximise dynamic range. Adobe took almost two years to roll out raw-file support for the S200EXR. You could install a trial version of Adobe Lightroom, or other popular

commercial packages. A free raw-conversion tool, S7Raw, is popular with Fujifilm owners. Another open-source package you can try is RawTherapee (version 4.2 or later). Don't forget the software that came with your camera – a customised version of the Japanese SilkyPix package.

Q&A compiled by Ian Burley



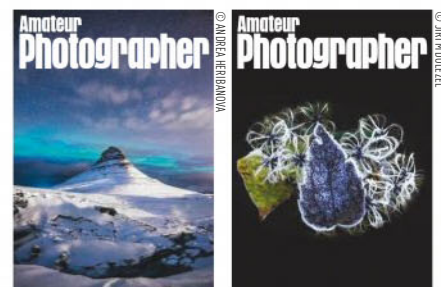
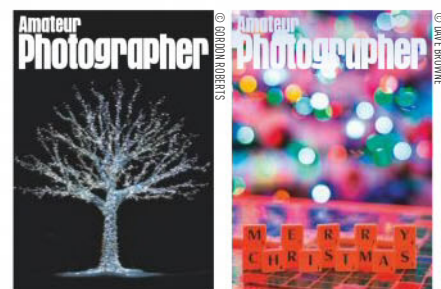
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The prizes

The expert's winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special (23–30 December). They will also receive a Billingham Hadley Pro bag

worth £200, courtesy of Billingham (www.billingham.co.uk) and an A3 print of the finished design courtesy of PermaJet (www.permajet.com). There will be a second winner (chosen by a public vote on Photocrowd (www.photocrowd.com), who will receive £100 and an A3 print of their image. If the standard of entries is high enough a selection will appear inside a future issue of AP. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 26 November 2017

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna etc. If you think you have something suitable on file, great, if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: bit.ly/apxmascover



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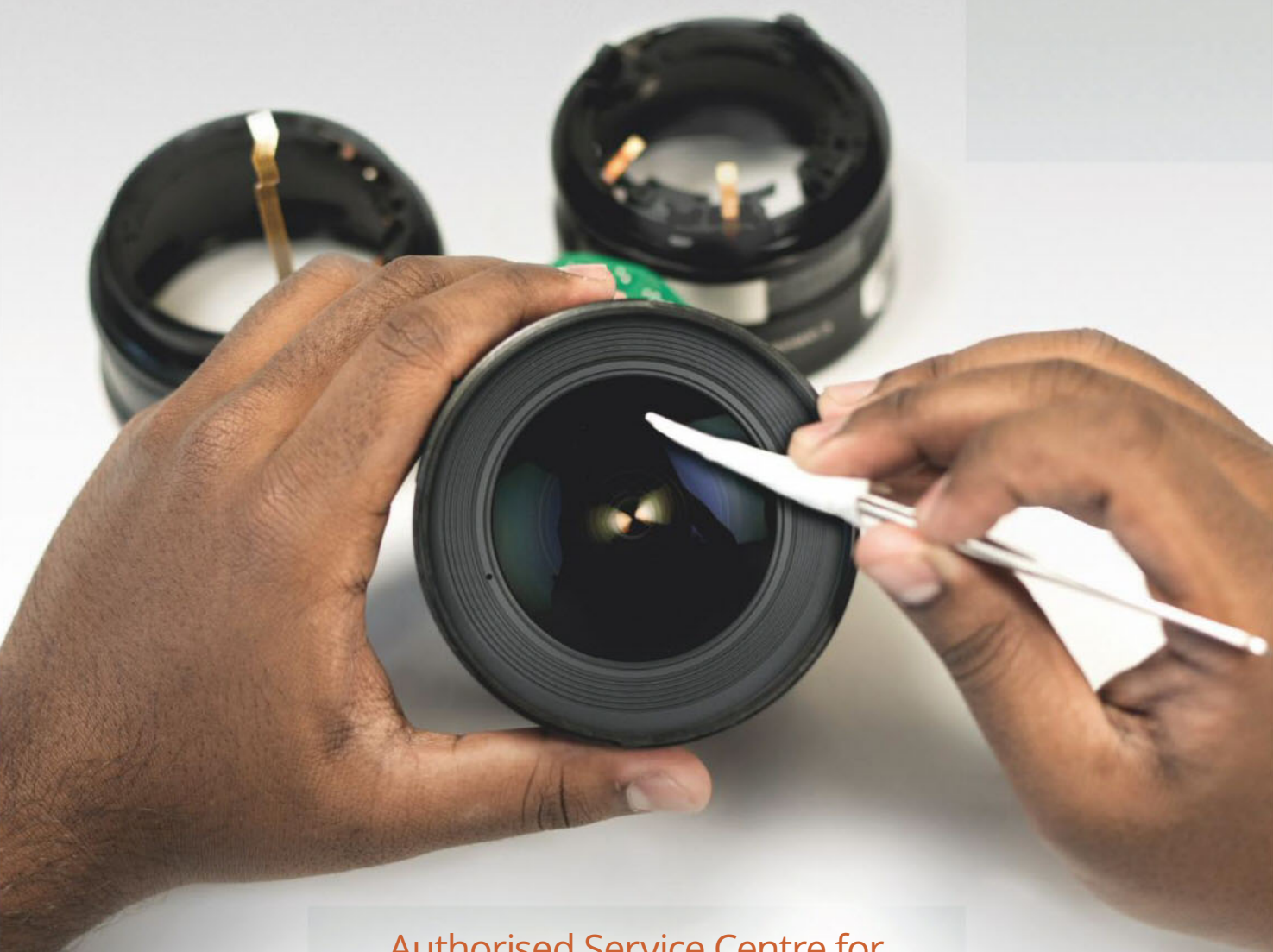


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Professor Newman on...

The case for medium format

They may be expensive but there's a hard-headed commercial argument for medium-format systems



Recently, there has been a renaissance in medium-format systems. We have seen new models for existing systems, as well as completely new systems. In the former category are the Pentax 645Z (released three years ago), the Phase One iQ digital backs for the company's XF system (originally Mamiya) and the Hasselblad H6D. In the latter group comes the Hasselblad X1D and the Fujifilm GFX 50S.

Both of these new entrants are mirrorless interchangeable lens cameras, bringing the latest in digital camera architecture to medium format. Both have required a completely new infrastructure of lens and accessory support. Obviously, the manufacturers have felt the investment in developing these systems to be worthwhile, so let's examine the business case.

The first factor is one of opportunity. All of these cameras are based around one of two Sony CMOS sensors, at 50- or 100-million pixels. It's not clear why Sony Semiconductor Solutions decided that medium format would be a profitable business area but it did, and the result has been this resurgence of the format.

Its 35mm full-frame sensors have not had the same effect, enticing only Pentax into a new camera release in the shape of the K-1, if one discounts Sony's own camera company. The reason that Pentax could make this move is that it already had in place its own infrastructure of lenses, left over from film days and the CCD 645D.

This doesn't apply to the new breed of mirrorless cameras that need their own specialist lenses, yet we have two manufacturers



Fujifilm and Hasselblad are happy to invest in completely new systems. They may not sell in great quantities but each unit produces a good profit margin

developing completely new systems, while the major full-frame manufacturers equivocate.

Their reason for doing so is that the medium-format market runs by different rules. If we look at the price of the two cameras, the Fujifilm body retails just shy of £6,000 and the Hasselblad costs £7,800 – in the same league as top-end full-frame cameras.

Looking at the lenses, things get a bit more exasperating. Take a standard lens. One for this format would be a 65mm, and if it was to project the same light energy as the ubiquitous f/1.8 standard on 135 full-frame it would need an aperture of 28mm, giving an f number of 2.3. Fujifilm offers a 63mm f/2.8 at £1,360.

For the Hasselblad, while the 65mm standard lens has been

announced at the time of writing, its price hasn't been. Taking the 90mm f/3.2 (equivalent to a 70mm f/2.5 on a full-frame 35mm), the UK price is £2,300. A full-frame mirrorless camera that will be photographically equivalent would be a Sony Alpha 7R Mark II (£2,500) with the 50mm f/1.8 lens (£250).

So, for these camera/lens combinations, which have very similar capabilities, one could pay £2,720 for the Sony, £7,360 for the Fujifilm or £10,100 for the Hasselblad. The production costs of these cameras is probably very similar, which gives a clue as to why Fujifilm and Hasselblad are willing to invest in completely new systems. They may not sell in huge volumes but the profit margin per unit will be very high.

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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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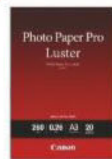
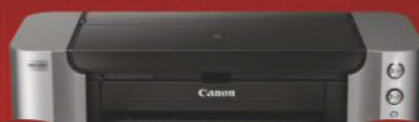
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EF 35mm f1.4 II USM	£1799
EF 35mm f2 IS USM	£465
EF 50mm f1.8 Macro IS STM	£395
EF 50mm f2.8 Macro IS STM	£189
EF 50mm f1.2L USM	£1272
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
EF 55mm f2.8 Macro IS STM	£379
EF 85mm f1.2L II USM	£1747.85
EF 85mm f1.8 USM	£339
EF 100mm f2.8 USM Macro	£419
EF 100mm f2.8L Macro IS USM	£799
£694 Inc. £105 Cashback*	
EF 300mm f4.0 L IS USM	£1139
EF S 10 18mm f4.5 5.6 IS STM	£199
EF S 10 22mm f3.5 4.5 USM	£499
EF 11 24mm f4L USM	£2699
EF S 15 85mm f3.5 5.6 IS USM	£609
EF 16 35mm f2.8L III USM	£1949
EF 16 35mm f4L IS USM	£899
£814 Inc. £85 Cashback*	
EF S 17 55mm f2.8 IS USM	£718
EF S 18 55mm f3.5 5.6 IS STM Lens	£199
EF S 18 135mm f3.5 5.6 IS STM	£379
EF S 18 135mm f3.5 5.6 IS USM	£429
EF S 18 200mm f3.5 5.6 IS	£439
EF 24-70mm f2.8L IS USM II	£1684

EF 24 70mm f4L IS USM	£699
£594 Inc. £105 Cashback*	
EF 24 105mm f3.5 5.6 IS STM	£366
EF 24 105mm f4L IS USM	£1065
EF 28 300mm f3.5 5.6 L IS USM	£2249
EF S 55 250mm f4 5.6 IS STM	£269
EF 70 200mm f2.8 L IS USM II	£1899
EF 70 200mm f4L IS USM	£1049
£919 Inc. £130 Cashback*	
EF 70 300mm f4.0 5.6 L IS USM	£1249
EF 100 400mm f4.5 5.6 L IS USM II	£1789
£1574 Inc. £215 Cashback*	

*Canon Cashback ends 17.01.18



NIKON LENSES

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14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF S ED	£679
24mm f1.4 G AF S ED	£1829
£1689 Inc. £140 Cashback*	
24mm f1.8 G AF S ED	£679
28mm f1.8 G AF S	£579
35mm f1.8 G ED AF S	£465
40mm f2.8 G AF S DX Micro	£259
45mm f2.8 G PC E Micro	£1539
50mm f1.4 G AF S	£405
58mm f1.4 G AF S	£1419
£1329 Inc. £90 Cashback*	
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF S ED	£529
85mm f1.8 G AF S	£449
105mm f2.8 G AF S VR IF ED Micro	£779
135mm f2.0 D AF DC	£1149
180mm f2.8 D AF IF-ED	£759

300mm f4.0E AF S PF ED VR	£1529
500mm f4.0E FL AF S ED VR	£8679
600mm f4.0E FL AF S ED VR	£10999
10 24mm f3.5 4.5 G AF S DX	£745
£700 Inc. £45 Cashback*	
16 80mm f2.8 4G ED AF S DX VR	£909
£819 Inc. £90 Cashback*	
16 85mm f3.5 5.6 G ED AF S DX VR	£579
17 55mm f2.8 G ED AF S IF	£1389
£1299 Inc. £90 Cashback*	
18 35mm f3.5 4.5G AF S ED	£659
£614 Inc. £45 Cashback*	
18 105mm AF S DX f3.5 5.6 G ED VR	£239
18 140mm f3.5 5.6 G ED AF S DX VR	£470
18 200mm f3.5 5.6 G AF S DX VR II	£649
18 300mm f3.5 5.6 ED AF S VR DX	£879
24 70mm f2.8 G ED AF S	£1610
24 70mm f2.8E AF S ED VR	£1985
24 85mm f3.5 4.5 AF S G ED VR	£439
24 120mm f4 G AF S ED VR	£999
28 300mm f3.5 5.6 G ED AF S VR	£850
70 200mm f2.8E AF S FL ED VR	£2399
70 300mm f4.5 6.3 G ED DX AF P VR	£305
70 300mm f4.5 5.6 E ED VR AF P	£749
80 400mm f4.5 5.6 G ED AF S VR	£2199
200-500mm f5.6E AF S ED VR	£1179

*Nikon Cashback ends 09.01.18

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SIGMA LENSES - with 3 Year Manufacturer

Warranty	
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24mm f1.4 DG HSM	£649
30mm f1.4 DC HSM	£359
35mm f1.4 DG HSM	£599
85mm f1.4 Art DG HSM	£999

105mm f2.8 APO EX DG OS HSM Macro	£359
150mm f2.8 EX DG OS HSM Macro	£779
8 16mm f4.5 5.6 DC HSM	£599
10 20mm f3.5 EX DC HSM	£329
12 24mm f4.5 5.6 EX DG HSM II	£649
17 70mm f2.8 4.0 DC OS HSM	£349
18 250mm f3.5 6.3 DC Macro OS HSM	£349
18 300mm f5.0 6.3 C DC Macro OS HSM	£369
24 35mm f2 DG HSM A	£759
24 70mm f2.8 DG OS HSM	£1399
70 200mm f2.8 EX DG OS HSM	£899
100 400mm f5.6 3.1 DG OS HSM	£799
120 300mm f2.8 OS	£2699
150 600mm f5.0 6.3 DG OS HSM	£1329
150-600mm f5-6.3 C DG OS HSM	£789

TAMRON

TAMRON LENSES - with 5 Year Manufacturer

Warranty	
35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
10 24mm f3.5 4.5 Di II LD SP AF ASP IF	£419
15 30mm f2.8 SP Di VC USD	£929
16 300mm f3.5 6.3 Di II VC PZD Macro	£429
18 200mm f3.5 6.3 Di II VC PZD	£189
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18 400mm f3.5 6.3 Di II VC HLD	£649
24 70mm f2.8 Di VC USD G2	£1249
28 300mm f3.5 6.3 Di VC PZD	£649
70 200mm f2.8 Di VC USD	£1099
70 200mm f2.8 Di VC USD G2	£1349
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PowerShot G1 X Mark II Premium Kit	£669

IXUS 185 HS	£99
IXUS 285 HS	£159
PowerShot SX60 HS	£349
PowerShot SX620 HS	£179
PowerShot SX730 HS	£329
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PowerShot G9 X II	£399
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*Canon Cashback ends 17.01.18



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1080 movie mode	
X100F	£1289



Black or Silver	
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Lumix TZ100	£528
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20.1 megapixels	
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3.0"

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MEGA
PIXELS

4 fps

3.2"

1080p

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MEGA
PIXELS

1080p

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MEGA
PIXELS

1080p

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f/5-6.3 Di VC USD

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Tamron 150-600mm

f/5-6.3 Di VC USD G2

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Sigma 105mm

f/2.8 EX DG OS HSM

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Learn more about this lens at **www.parkcameras.com**

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30mm f/2.8 DN
35mm f/1.4 DG HSM
60mm f/2.8 DN
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24-105mm f/4 DG OS HSM
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70-200mm f/2.8 EX DG OS
70-300mm f/4.0-5.6 DG
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180mm F4.5 PE	E- £149
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220 E Mag.	E+ £15
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EOS 850 Body Only	E+ / E++ £15 - £25
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10-22mm F3.5-4.5 EFS	E++ £289
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11-24mm F4 L USM	E++ £2,149
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15-45mm F3.5-6.3 IS STM EF-M	Mint- £155
15-85mm F3.5-5.6 IS USM	E++ £339 - £399
16-35mm F2.8 L USM MKII	E++ / Mint- £779 - £799
16-35mm F4 L IS USM	E+ / Mint- £589 - £729
17-40mm F4 L USM	E+ / E++ £379 - £419
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £389
17-85mm F3.5-5.6 IS USM	As Seen £89
18-55mm F3.5-5.6 IS STM	Mint- £79
20mm F2.8 USM	E++ £249
20-35mm F2.8 ATX Pro	E+ £249
24mm F1.4 L USM MKII	E++ / Mint- £999 - £1,049
24mm F2.8 EF	E++ £179
24mm F2.8 STM	Mint- £99 - £109
24mm F3.5 L TSE MKII	Mint- £1,199
24mm F3.5 L TSE MKIII	Mint- £1,149
24-70mm F2.8 L IS USM II	E+ £1,149
24-70mm F4 L IS USM	E++ £259
28mm F1.8 USM	E++ £279
28mm F2.8 EF	E++ £119
28mm F2.8 IS USM	Mint- £299
28-80mm F2.8 L USM	E+ £349
28-135mm F3.5-5.6 IS USM	As Seen / E++ £99 - £149
35mm F1.4 L USM	E++ £749
50mm F1.2 L USM	E++ £889
50mm F1.8 EF II	As Seen / E++ £39 - £59
50mm F1.8 EF Mk1	E++ £119
55-200mm F4.5-5.6 USM II	Mint- £59
55-250mm F4-5.6 EFS IS	E+ £89
55-250mm F4-5.6 EFS IS Mkl	E+ / E++ £79 - £89
60mm F2.8 Macro USM EFS	E++ £239 - £249
70-200mm F2.8 L IS USM	E+ £689
70-200mm F2.8 L IS USM II	E+ / Mint- £1,149 - £1,389
70-200mm F4 L IS USM	E++ £639
70-200mm F4 L USM	E++ £339 - £349
75-300mm F4-5.6 EF	Exc £49
75-300mm F4-5.6 EF III	E+ £49
75-300mm F4-5.6 USM III	E+ £79
85mm F1.2 L USM MKII	E++ £1,199
90mm F2.8 TSE Shift	E+ / E++ £689 - £789
100mm F2.8 L Macro IS USM	E++ / Mint- £519 - £579
100mm F2.8 USM Macro	E++ / Mint- £269 - £299
100-400mm F4.5-5.6 L IS USM	E++ £679 - £699
180mm F3.5 EF L Macro USM	E++ £949
200-400mm F4 L IS USM + 1.4x Ext	E++ £9,489
300mm F2.8 L IS USM MKII	E++ £4,259
300mm F2.8 L USM	Exc £895
300mm F4 L IS USM	E+ / E++ £849
300mm F4 L USM	E+ £389
400mm F2.8 L USM	E+ £2,449
400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379
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Sigma 30mm F1.4 EX DC HSM	E++ / Mint- £199
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Sigma 150-600mm F5-6.3 DG OS HSM Sport	E++ £1,089
Sigma 170-500mm F5-6.3 Apo	E+ £189
Sigma 180mm F3.5 EX Macro APO	E++ £329
Sigma 300mm F2.8 Apo DG HSM	E++ £1,299
Sigma 500mm F7.2 Apo	E+ £149
Sigma 600mm F8 Reflex	E+ £179
Sigma 800mm F5.6 APO EX DG HSM	E++ £3,499
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Tamron 150-600mm F5-6.3 Di VC USD G2	E+ £379
Tamron 200-500mm F5-6.3 Di LD AF	E+ £369
Tokina 10-17mm F3.5-4.5 ATX DC Fisheye	Exc Demo £469
Tokina 11-16mm F2.8 DX ATX	E+ / Mint- £249 - £289
Tokina 12-24mm F4 ATX PRO SD	E++ £299
Tokina 12-28mm F4 ATX PRO DX	E++ £199
Tokina 16-28mm F2.8 ATX FX	E++ £429
Tokina 16-50mm F2.8 ATX PRO DX	E++ £349
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Vivitar 100mm F3.5 MC Macro	As Seen £49
Voigtlander 40mm F2 SLII	Mint- £295
Zeiss 18mm F3.5 ZE	E++ £689
Zeiss 21mm F2.8 ZE	E+ / E++ £849 - £869
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430EX Speedlite	E+ £89
430EX Speedlite	E++ £25 - £29
540EZ Speedlite	E+ £39
550EX Speedlite	Exc / E++ £69 - £129
580EX Speedlite	Mint- £139
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90EX Speedlite	E+ £49
MT-24EX Macro Twinlites	E+ £449
ST-E2 Transmitter	E+ / E++ £59 - £69
EF12 Extension Tube	E++ / Mint- £39
EF12 MkII Extension Tube	E++ £49
EF25 Extension Tube	E++ £49
GP-E1 GPS Unit	E++ £129
Technical Back E with Keyboard	Unused £75
Tripod Mount Ring B (B)	Mint- £49

Panasonic GF-3 + 14-42mm	E++ £149
Panasonic GF-3 Black Body	E+ £89
Panasonic GH-5 Body Only	E+ / Unused £65 - £129
Panasonic GF-2 Body Only	E++ £179
Pentax Q + 8.5mm F1.9	E++ £189
Sony A7 II Body Only	E++ / Mint- £949 - £1,089
Sony A7R II Body Only	E++ £1,799 - £1,949
Sony A7S Body Only	E+ £949
Sony A7S MkII Body Only	E++ / Mint- £1,989 - £2,099
Sony NEX7 Body Only	E++ £199

10-24mm F4 XF R OIS	Mint- £699
14mm F2.8 XF	E++ / Mint- £519 - £529
18-55mm F2.8-4 R LM OIS XF	E++ £349
35mm F1.4 XF R	E++ / Mint- £949 - £959
35mm F2 XF WR - Black	Mint- £279
55-200mm F3.5-4.8 R LM OIS XF	E++ £429
90mm F2 WR XF	E++ £629

Fuji X Lenses

10-24mm F4 XF R OIS	Mint- £699
14mm F2.8 XF	E++ / Mint- £519 - £529
18-55mm F2.8-4 R LM OIS XF	E++ £349
35mm F1.4 XF R	E++ / Mint- £949 - £959
35mm F2 XF WR - Black	Mint- £279
55-200mm F3.5-4.8 R LM OIS XF	E++ £429
90mm F2 WR XF	E++ £629

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £479
Olympus 9-18mm F4-5.6 ED Zuiko	E+ / Mint £249 - £299
Sigma 10-20mm F4-5.6 DC HSM	E++ £189
Olympus 12-60mm F2.8-4 ED SWD Zuiko	E+ £349
Olympus 14-42mm F3.5-5.6 ED Zuiko	E+ / E++ £39 - £49
Olympus 14-54mm F2.8-3.5 Zuiko	E+ £129
Samyang 16mm F2.0 ED AS UMC CS	Mint- £239
Olympus 40-150mm F4-5.6 ED Zuiko	E++ £449
Olympus 50-200mm F2.8-3.5 SWD	E++ £369
Olympus 70-300mm F4-5.6 ED Zuiko	E+ / E++ £159 - £179
Olympus EC14 Tele Converter	E+ / E++ £149 - £169
Olympus EC20 2x Tele Converter	E++ £229

Micro 4/3rds Lenses

Panasonic 100-300mm F4-5.6 G OIS	Mint- £289
Lensbaby 5.8mm F3.5 Circular Fisheye	Mint- £169
Panasonic 7-14mm F4 G Vario	E++ £529 - £549
Panasonic 12-32mm F3.5-5.6 OIS G	E++ / Mint- £119 - £139
Panasonic 12-35mm F2.8 G X Vario OIS	E+ £469
Olympus 12-40mm F2.8 M Zuiko	Mint- £549
Olympus 12-50mm F3.5-6.3 M Zuiko	E+ / Mint- £129 - £139
Panasonic 14-42mm F3.5-5.6 Asph OIS	Mint- £75
Panasonic 14-42mm F3.5-5.6 Asph Vario PZ	E++ £159
Olympus 14-42mm F3.5-5.6 EZ M Zuiko	Mint- £139
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £99 - £129
Panasonic 15mm F1.7 DG ASPH	Mint £349
Olympus 15mm F8 Body Cap Lens	Mint- £45
Olympus 17mm f1.8 M Zuiko Black	Mint- £289
Olympus 17mm F2.8 M Zuiko	E++ / Mint- £129 - £139
Samyang 21mm F1.4 ED AS UMC CSC	Mint- £199
Voigtlander 25mm F0.95 II Nokton	E+ £549
Olympus 25mm F1.8 M Zuiko - Black	Mint- £239
Sigma 30mm F2.8 DN - Black A	E++ £99
Panasonic 35-100mm F3.5-5.6 OIS Vario	E++ £639
Panasonic 35-100mm F4-5.6 OIS Asph G	E++ £159
Olympus 40-150mm F2.8 M Zuiko Pro	E++ £929
Olympus 40-150mm F4-5.6 R ED M Zuiko	E++ / Mint- £99
Olympus 75mm F1.8 ED Black M Zuiko	Mint- £519
Olympus 75mm F1.8 ED Silver M Zuiko	Mint- £519
Panasonic 100-300mm F4-5.6 G OIS	Mint- £289

Sony E Lenses

24-70mm F4 FE ZA OSS	E++ £689
28-70mm F3.5-5.6 FE OSS	Mint- £239
35mm F2.8 FE ZA	E++ £499
50mm F1.8 OSS	Mint £179
55mm F1.8 FE ZA	E++ £519
85mm F1.8 FE	Mint £600
90mm F2.8 FE G OSS	E+ £649
90mm F2.8 Macro G OSS FE	Mint- £699
Samyang 24mm F1.4 ED AS UMC	E++ £299
Samyang 24mm F3.5 Tilt-Shift ED AS UMC	Mint- £549
Samyang 50mm F1.2 AS UMC CS	Mint- £219
Samyang 135mm F2 ED UMC FE	Mint / Mint £249 - £269
Zeiss 135mm F2.8 Batis	Mint- £1,289

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Canon EOS 1D MkIII Body Only	As Seen / E+ £249 - £299
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Canon EOS SD MkIII Body + BG-E11 Grip	E++ £1,649
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Canon EOS 5D + BG-E4 Grip	E+ £259
Canon EOS 5D Body Only	E+ £229 - £239
Canon EOS 6D Body + BG-E13 Grip	E++ £949

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Canon EOS 7D + BG-E7 Grip	E++ £469
Canon EOS 7D Body Only	As Seen / E+ £249 - £379
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Canon EOS 300D Body Only	As Seen £39
Canon EOS 40D + BG-E2N Grip	E++ £149
Canon EOS 10D + BG-ED3 Grip	As Seen £79
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Canon EOS M3 + 15-45mm	Mint £339
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Nikon D4 Body Only	E- £1,849
Nikon D3S Body Only	As Seen £799
Nikon D3 Body Only	Exc / E++ £699 - £849
Nikon D2XS Body Only	E+ / E++ £289 - £349
Nikon D2X Body Only	As Seen / E+ £179 - £279
Nikon D810A Body Only	Mint- £2,389
Nikon D810 Body Only	E+ / E++ £1,689 - £1,849
Nikon D800 Body Only	E++ £1,059
Nikon D750 Body Only	E+ £1,199
Nikon D500 Body Only	E++ £1,449
Nikon D300S Body Only	Exc £249
Nikon D100 + MB-D100 Grip	As Seen £55
Nikon D100 Body Only	As Seen £49
Nikon D90 Body + MB-D80 Grip	E+ £149
Nikon D60 Body Only	As Seen / E++ £59 - £89
Nikon D40 Body Only	E+ / E++ £289 - £349
Nikon D7200 Body Only	Mint- £689
Nikon D7000 Body Only	E+ / E++ £269 - £299
Nikon D3000 Body Only	Exc £79
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Olympus E510 + 18-180mm	E+ £279
Olympus E520 + 14-54mm + 40-150mm	E+ £239
Olympus E520 + 17.5-45mm + 40-150	E++ £179
Samsung GX10 + 18-55mm	As Seen £49
Sigma SD1 Merrill Body + PG31 Grip	Mint- £679
Sigma SD10 + 18-50mm + EF500 Super	E++ £129
Sigma SD10 + EF500 DG ST + Grip	E++ £259
Sigma SD14 + 17-50mm	E+ £269
Sigma SD14 + 30mm F1.4	E++ £299
Sony A200 + 18-70mm	E++ £129
Sony A300 + 18-55mm	E++ £195
Sony A350 + 18-70mm	E+ £179
Sony A350 Body Only	E+ £119
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Linhof M679cc Body	E++ £2,689
Linhof Technikardan S23 Monorail	E+ / E++ £949
Sinar F1 Monorail	E+ £199
Sinar P2 Monorail	E+ £599 - £749
Sinar Wolf 5x4 Monorail	E+ £159
Toyo Allfield Field Camera	E++ £749
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47mm F5.6 Super Angulon XL	E+ / E++ £499 - £549
58mm F5.6 Super Angulon XL	E+ / E++ £399 - £449
65mm F4 Nikkor SW	E+ / E++ £349 - £449
65mm F4.5 Sinaron W	Mint- £495
80mm F4.0 Apo Digitar	E++ £589
80mm F4.5 XL Super Symmar	E++ £699
80mm F5.0 Apo Digitar	E++ £599
90mm F6.8 Angulon	E++ £179
90mm F8 Super Angulon	As Seen / E++ £99 - £249
100mm F5.6 Apo Symmar	E++ £299
120mm F8 Super Angulon	E+ £149
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135mm F5.6 Nikkor W	E+ / E++ £159 - £179
150mm F5.6 Apo Sinaron N	E++ £349
150mm F5.6 Sinaron S	As Seen / E+ £99
180mm F5.6 Symmar S	E+ £149
210mm F5.6 Symmar S	E+ £119
210mm F5.6 Symmar S	E+ £149
240mm F5.6 Symmar S	E+ £199
240mm F9 Apo Sinaron	As Seen £99
300mm F5.6 Symmar	E+ £199
300mm F8 Fujinon T	E++ £449
360mm F8 Nikkor T*ED	E++ £399
360mm F8 Nikkor T*ED + 500mm Lens Group	E+ £499
400mm F8 Fujinon T	E++ £349
Linhof 6x7cm Super Rollex (5x4)	E++ £119
Linhof 6x7cm Super Rollex (6x7)	As Seen / E+ £49 - £69
Plaubel PL41 Sliding Back Adapter	E+ £129
Wista 6x7cm R/F/Holder (5x4)	As Seen / E++ £49 - £79
Wista 6x7cm R/F/Holder (6x9)	E++ £99

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21mm F2.8 M Black	Exc / E++ £689 - £939
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21mm F4 Chrome + Finder	Exc / E+ £749 - £799
24mm F1.4 Asph M - Black	Mint- £3,389
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35mm F1.4 Asph M Black 6bit	E++ £2,499
35mm F2 Asph M Black 6bit	E++ £1,599 - £1,699
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90mm F2 Apo M Black	E+ / Mint- £1,749 - £2,099
90mm F2 Black	E+ £450
90mm F2 Chrome	E+ £599
90mm F2 M Black	E+ / E++ £749 - £949
90mm F2.4 M Chrome 6bit + Hood	Mint- £1,099
90mm F2.5 M Black 6bit	E++ £749
90mm F2.8 Black	Exc £299
90mm F2.8 M Black	E++ £799
90mm F4 C Elmar	E+ £239 - £249
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90mm F4 Collapsible	E+ £249
90mm F4 Elmar	E+ / E++ £129 - £159
90mm F4 Elmar E39	E+ £199
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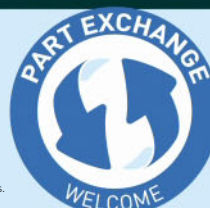
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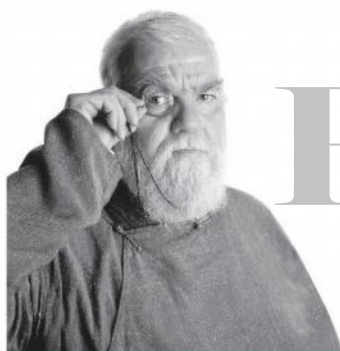
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Final Analysis

Roger Hicks considers...

'Tang, Bhutan', 2010, by Robert Ramser

Is it possible to remember a place you have never seen? I have never been to Bhutan but I remember this place, or somewhere very like it. Intellectually, I find it hard to believe in past lives but I know too many people with too many past-life memories to dismiss the idea completely.

The lighting and composition are perfect. It is early in the morning but well after sunrise – look at the shadows. It's cold and misty, and the farmers are cooking their breakfast on wood-burning stoves. The scene plugs into a primeval reaction: the need for warmth, shelter and security as the cold seeps into your bones.

The smoke symbolises fire and warmth; the substantial stone building, shelter and security; the massive woodpile, still further security. I say 'symbolises' but really, they are plain evidence: a wonderful example of the way that sign, symbol and message can all be the same thing. The composition echoes the elements of earth, fire and air, each in its proper place.

Getting into the spirit

You could say that this picture is a case of 'f/8 and be there' but really, the photographer's eye is everything; we've all seen truly rotten snaps taken on 'adventure' holidays. For that matter, 'being there' ain't easy. Visitors are required to spend \$250 a day with a Bhutanese tourist company, although this is close to all-inclusive.

Also, some photographers get into the spirit of a place, while others don't. Look at www.robertramser.com and you'll see that Ramser does. More and more, I am convinced that this is because you need time to



© ROBERT RAMSER

get to know a place. Ramser first visited Bhutan for a few weeks in 2000 but then lived there for five months in 2010. In Bhutan, as in his pictures taken elsewhere, he is primarily concerned with ways of life that are vanishing, and when you look at his pictures with this in mind, his message is enormously powerful.

'Picturesque' is all very well, and Bhutan is rather more than 'carbon neutral' – its forests absorb more CO₂ than the country produces. But more

'The smoke symbolises fire and warmth; the substantial stone building, shelter and security'

than half the workforce is engaged in agriculture, much of it subsistence agriculture, and citizens are required by law to wear traditional dress when visiting schools and

government offices. For that matter, picturesque old houses are dark, draughty and hard to heat.

The median age in Bhutan is under 25, and the reaction of many young Bhutanese to the disappearance of the old ways is apparently 'good riddance'. As they grow older, though, they will inevitably reminisce about 'the good old days'. When they do, Robert Ramser's pictures will be there to remind them of the best and the worst alike.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Didier Villette**



The latest new Panasonic products coming soon to Park Cameras!

Panasonic LUMIX G9

Get ready to capture images like never before with Panasonic's brand new LUMIX G9. Providing photographers with the ultimate combination of high image quality, perfect portability and ultra-high-speed shooting, the G9 is the perfect match for wildlife and action photographers.



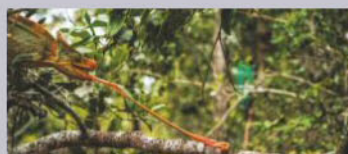
BEST EVER IMAGE QUALITY FROM A LUMIX G CAMERA

At the heart of the G9 is a 20.3 megapixel sensor, which when combined with the latest Venus processing engine, delivers exceptional imagery with high detail, low noise, fantastic colours and brightness. Tricky conditions, such as the backlighting that occurs when photographing animals against a bright sky, are handled with ease thanks to special AR coating on the sensor to reduce ghosting and flare.



SHOOT INCREDIBLE 80 MEGAPIXEL IMAGES

A new High Resolution Mode can deliver incredible 80 megapixel (equivalent) images in both JPEG and RAW - ideal for landscape and macro photographers. In essence, this mode works by combining together 8 images taken concurrently while shifting the sensor - a tripod is therefore essential when using this mode.



GET THE SHOT EVERY TIME WITH FAST FRAME RATES

Those all elusive nature subjects are now easier than ever to track thanks to an improved high-tracking autofocus performance, plus a shutter release lag of just 0.04 seconds - the fastest in the industry. There's also no need to worry about missing the shot, as a frame rate of a market-leading 20fps is available at full-resolution with continuous autofocus.



A DESIGN READY FOR ANYTHING

To make sure that the G9 is ready for whatever conditions you need to shoot in, it has a magnesium alloy full die-cast front and rear frame. It's splash-proof, dust-proof and freeze-proof down to -10 degrees. Designed for extensive field-use, there's sealing for every joint, dial and button to keep it secure from the elements.



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£1,499.00

+ LEICA 12-60mm
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+ LEICA 200mm
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LEICA DG ELMARIT 200mm f/2.8 / POWER O.I.S

This lightweight, compact high-speed telephoto lens is just right for handheld photography. It's compatible with both LUMIX G 4K video and Dual I.S. 2.

Exemplifying Leica's strict quality standards, this lens delivers outstanding ultra-telephoto still shots and video footage with excellent image quality.



400MM* F/2.8

400mm* telephoto capability and F2.8 brightness give you the distance and speed you need to capture birds and other animals and take great sports shots as well.

* 35mm camera equivalent.



RELIABLE DESIGN

Switches are designed to make focusing smooth, while the weatherproof body helps keep you ready in all environments for that one amazing shot.



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The included 1.4x teleconverter* boosts the focal length to 560mm**, while the 2.0x teleconverter DMW-TC20 (sold separately) takes focal length all the way to 800mm**.

* The DMW-TC14 teleconverter is also sold separately.
** 35mm camera equivalent.



Our price
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*The world's first as 35mm full-frame stacked CMOS image sensor with integral memory, as of April 2017, based on Sony research.

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